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5 SONGS
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METALLICA
"For Whom the Bell Tolls"

SOUNDGARDEN
"Fell on Black Days"

THE WHO
"The Real Me"

PHARRELL WILLIAMS
"Happy"

GAME OF THRONES
"Main Title Song"

30th ANNIVERSARY!

METALLICA
RIDE THE LIGHTNING

AN ELECTRIFYING LOOK BACK with

KIRK HAMMETT

SOUNDGARDEN
SUPERUNKNOWN

CHRIS CORNELL & KIM THAYIL ON THEIR MASTERPIECE

THE WHO
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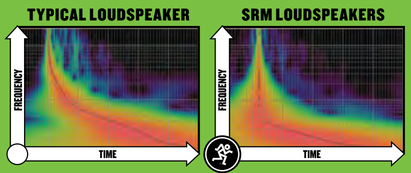

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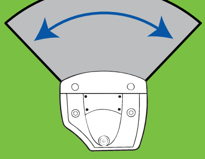

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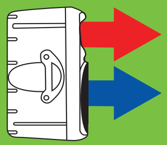

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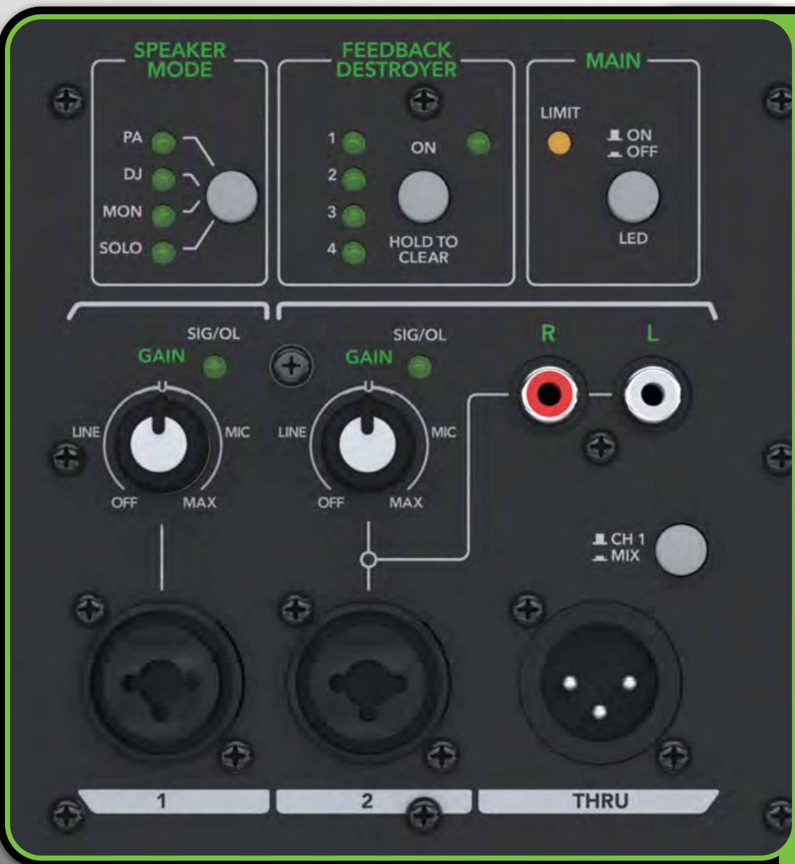
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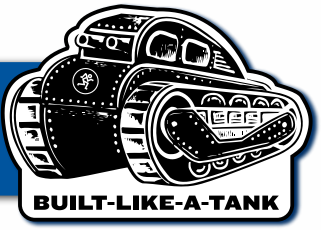
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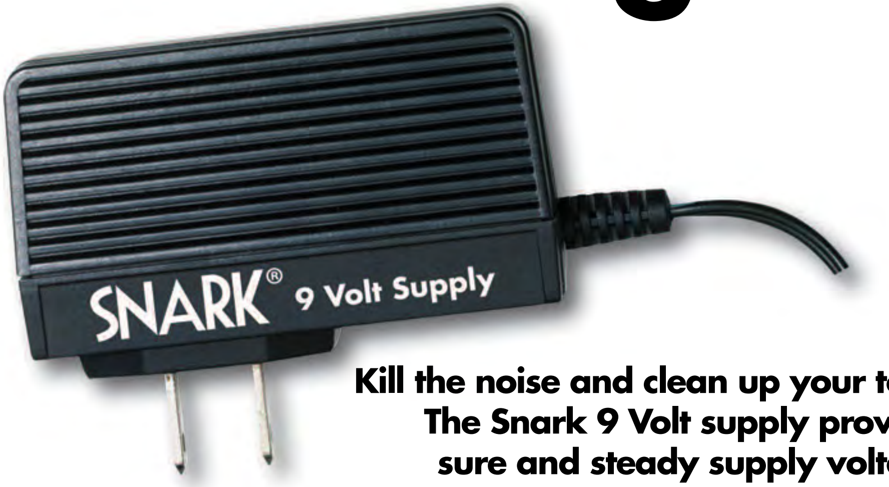
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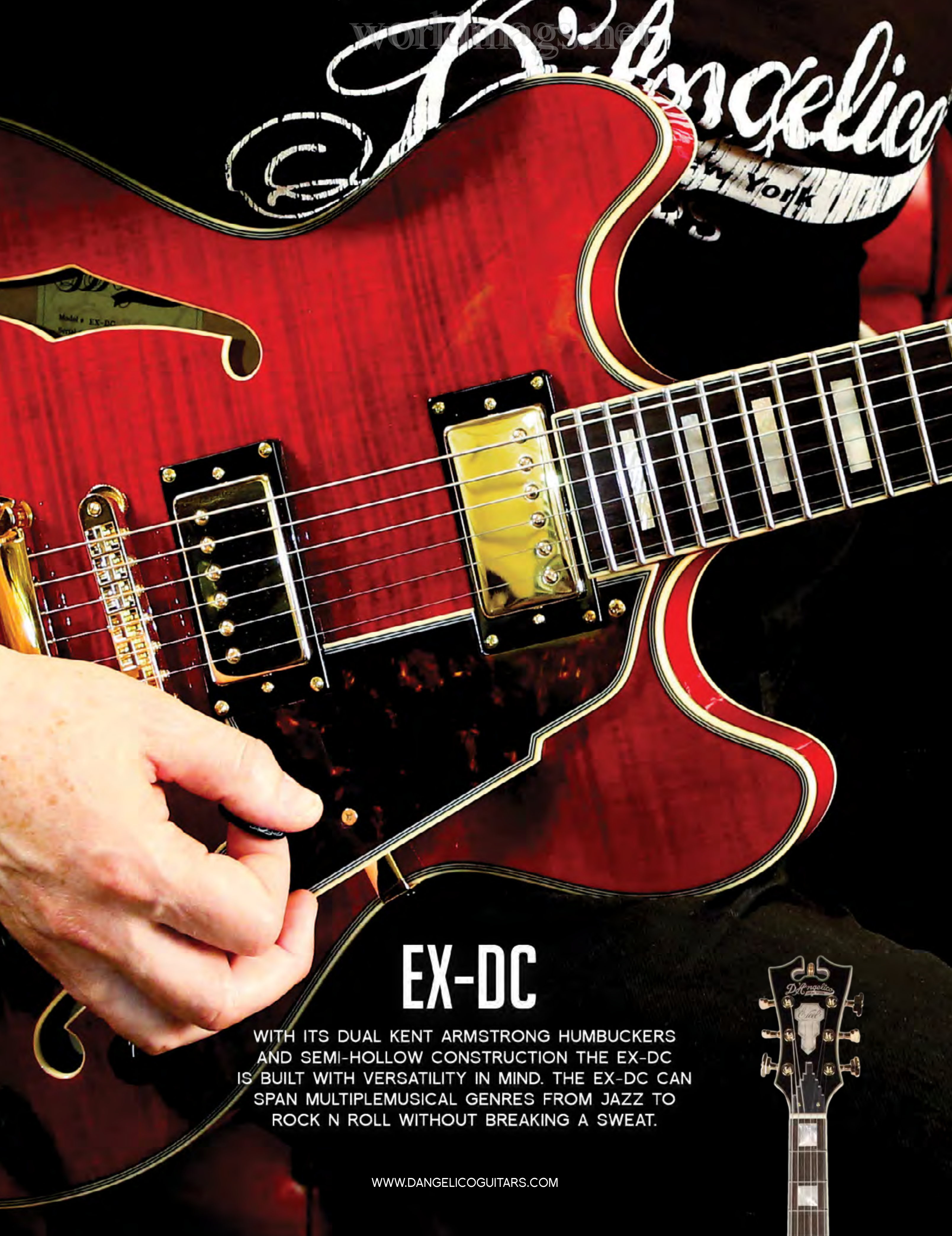
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CONTENTS

VOL. 35 | NO. 8 | AUGUST 2014

FEATURES

38 THE WHO

Pete Townshend and Roger Daltrey struggled for years to create a successful live production of *Quadrophenia*. The surviving Who members tell how they finally achieved their goal, as seen in the new video release *Live in London*.

PLUS: Daltrey and Wilko Johnson unite for *Going Back Home*, a tribute to the pub-rock of their youth.

46

THE 30TH ANNIVERSARY OF *RIDE THE LIGHTNING*

Kirk Hammett talks about the making of Metallica's electrifying album that changed metal and put a jolt in the band's career.

51 RANDALL'S NEW HAMMETT HEAD
Hammett and Randall take their association to the next level with the KH103 Hammett signature head.

58 2014 SUMMER TOURS

The guitarists of Avenged Sevenfold, Morbid Angel, Trivium and other metal acts tell how they'll beat the heat and tame the crowds on the season's biggest tours.

72 SOUNDGARDEN

On the 20th anniversary of *Superunknown*, Kim Thayil and Chris Cornell talk about the album that made Soundgarden one of alternative rock's biggest acts.

82 THE HISTORY OF THE JACKSON SOLOIST

With its introduction 30 years ago, the Soloist pioneered the "Super Strat" design that defined metal guitars. The new limited-run 30th Anniversary Soloist celebrates the guitar's legacy and long-sustaining life.

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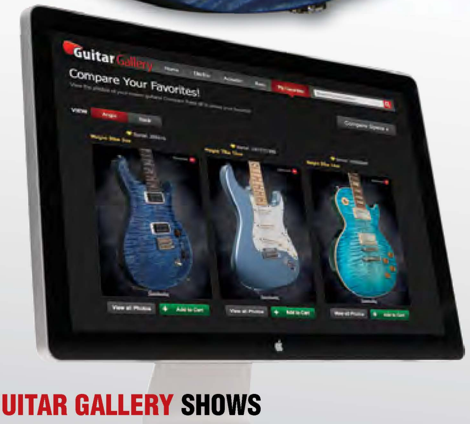
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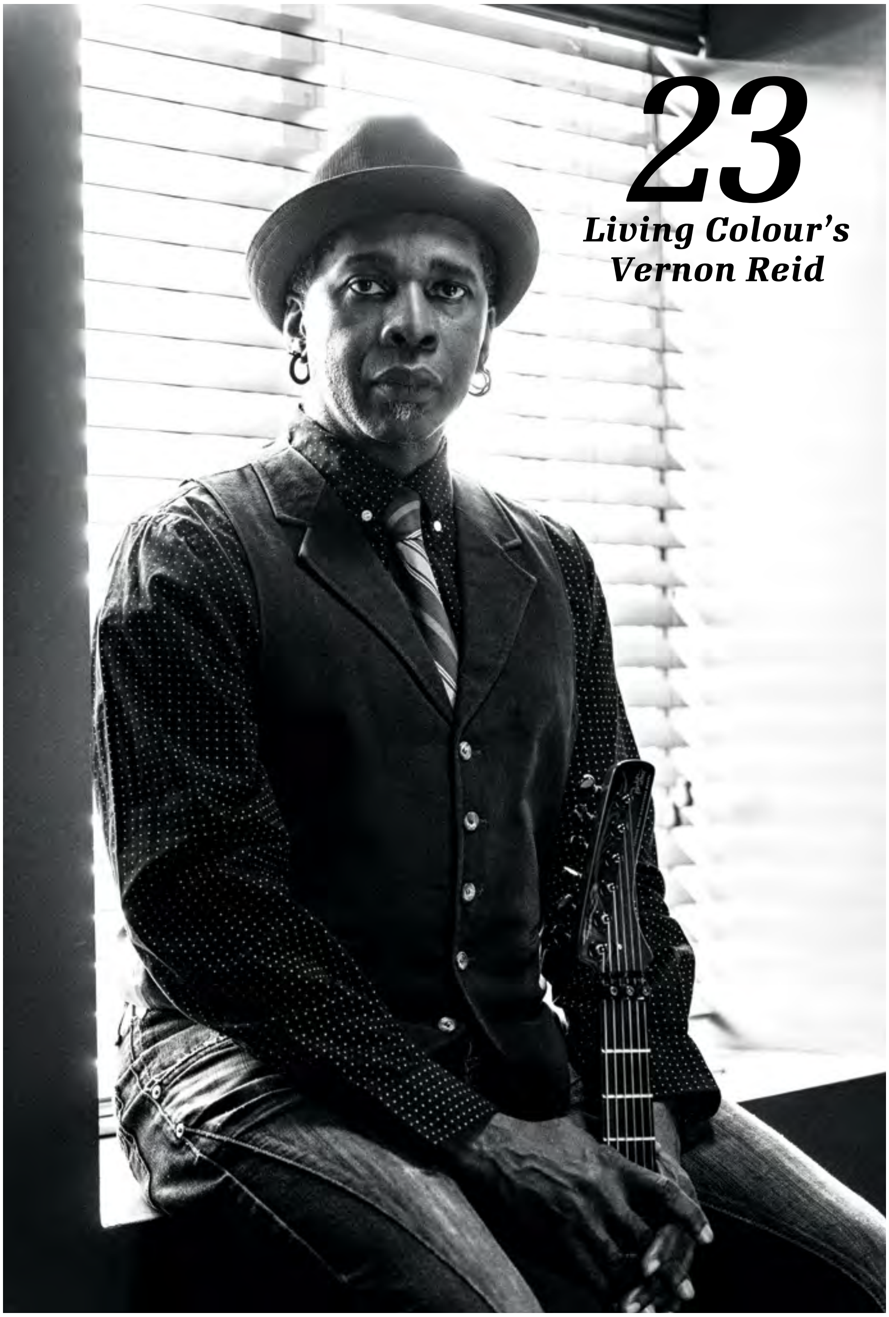
CONTENTS

VOL. 35 | NO. 8 | AUGUST 2014



23
Living Colour's Vernon Reid

DEPARTMENTS

18 **WOODSHED**

20 **SOUNDING BOARD**
Letters, reader art and Defenders of the Faith

23 **TUNE-UPS**
Living Colour, Sleeper Agent, Nico Vega, Dear Guitar Hero with David Crosby, Arch Enemy, and Inquirer with Rich Robinson

89 **SOUNDCHECK**
89. Jackson Chris Broderick Pro Series Soloist 6 and JS32 Dinky Arch Top electric guitars
91. Ibanez ES2 Echo Shifter pedal
92. Blackstar HT Metal 100
94. MusicVox MI-5 and Space Cadet Custom Special electric guitars
96. EarthQuaker Devices Terminal pedal
98. Electa Omega electric guitar
98. Dunlop EP101 Echoplex Preamp

100 **COLUMNS**
100. Full Shred
by Marty Friedman
102. Thrash Course
by Dave Davidson
104. String Theory
by Jimmy Brown
106. Metal for Life
by "Metal" Mike Chlasciak
108. Talkin' Blues
by Keith Wyatt
110. Hole Notes
by Dale Turner
112. In Deep
by Andy Aledort
116. Making Tracks
by Tom Beaujour

162 **IT MIGHT GET WEIRD**
The Kittar Reaper guitar

TRANSCRIBED

"For Whom the Bell Tolls"
by Metallica
PAGE 122

"Fell on Black Days"
by Soundgarden
PAGE 126

"The Real Me"
by the Who
PAGE 136

"Happy"
by Pharrell Williams
PAGE 144

"Main Title"
from *Game of Thrones*
PAGE 148

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VOL. 35 | NO. 8 | AUGUST 2014

TIME IN A BOTTLE

ONE COULD ARGUE the positives and negatives of what the internet has done to music until the cows come home. But on the plus side, it has made the entire history of music so instantly accessible that there seems to be less emphasis on *when* something was recorded and more on its intrinsic value. In that spirit, this month *Guitar World* looks back on three albums that have transcended time to become both deeply embedded in our culture and deeply valued by several generations of listeners.

Soundgarden's *Superunknown* was released in 1994, Metallica's *Ride the Lightning* was issued in 1984, and the Who's *Quadrophenia* came out way back in 1973. But who gives a damn that they're, respectively, 20, 30 and 41 years old? When these albums were first issued, they were life-altering experiences for millions, and they continue to resonate with listeners today. For that reason alone they are worth examining.

We, as guitarists, have many goals. First and foremost is to use our instruments as a form of self-expression. Second is to have that expression embraced by others—and if it can affect them for many, many years, then so much the better.

In the case of these three albums, each was made after the Who, Metallica and Soundgarden had spent years honing styles so unique that they could have repeated themselves *ad nauseam* and had fine careers for a very long time. But instead of looking back, these bands pushed forward and added new layers to already rich legacies. *Quadrophenia*, *Ride the Lightning* and *Superunknown* are the sounds of great bands rising to new heights, and you can hear the unbridled ambition and excitement of discovery in every song.

The lesson these albums have to offer is that complacency is the enemy of great musicianship. So what are you waiting for? After finishing this special issue of *Guitar World*, pick up your guitar and get crackin'. Learn a couple of funky new seven chords from our guitar arrangement of Pharrell Williams' "Happy," or use our transcription to the theme from the television show *Game of Thrones* as a foundation for your own Middle Ages masterpiece.

Who knows? It might inspire you to create your work of lasting significance—some amazing piece of music we'll be listening to 20, 30 or even 41 years from now.

—BRAD TOLINSKI
Editor-in-chief

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Mars Landing

Three words about the June issue: Best. Cover. Ever!

—*Marc Levi*

It's about time Mick Mars made the cover of *Guitar World*! As a Crüe fan for 30 years, I've always felt that Mick was the most underrated and uncelebrated component of the group. Thank you for finally righting that wrong.

—*Julien Lowe*

I can't say that I'm a huge Crüe fan, but I have a lot of respect for Mick Mars after seeing that photo on the cover of the June issue and reading the interview on the inside. He may not look like your typical rock star, but he seems like a very genuine soul—and a brave one at that.

—*Karin Mackey*

To Health and Back

Kudos to Nergal from Behemoth for being so candid about his battle with leukemia [*Dear Guitar Hero, June 2014*]. It's refreshing when a celebrity speaks openly about a serious health issue, rather than pretending it doesn't exist. After all, it's nothing to be ashamed or embarrassed about, and talking about it in an open forum gives hope to anyone suffering from a debilitating disease.

—*Antwon Mitchell*

Southern Comfort

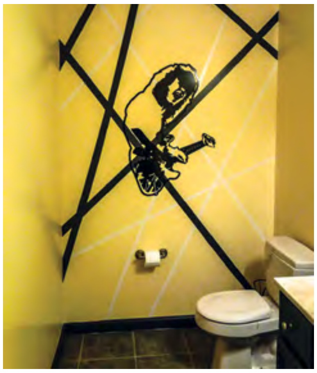
I had no idea who Nervosa were until I opened up the June issue and saw the photo of these two screaming female metalheads on page 38. Nothing gets my blood pumping more than old-school thrash-metal riffs, and these gals from Brazil are pure aces in that department. Thank you, *Guitar World*, for turning me onto yet another awesome band.

—*Danny Aceveda*

Brown Sound

Here is a photo of my husband's Van Halen bathroom. Needless to say, he loves Eddie!

—*Hilary Wright*



Far Out

It was 20 years ago this year that my mother drove me to Reckless Records in Chicago, where I purchased my very first album: Pantera's *Far Beyond Driven*. After spending the rest of the afternoon wearing out the grooves on songs like "5 Minutes Alone," "I'm Broken" and the haunting cover of Black Sabbath's "Planet Caravan," I knew that my life had changed for the better. Thank you for the incredible *FBD* retrospective in the June issue. You could bet that Dime would be proud.

—*Curtis Lemansky*

Frie Man

Always great to see Marty Friedman back in the pages of *Guitar World* [*June 2014*]. Megadeth was at its peak when Marty was in the band. Not sure how much of that actually had to do with Marty, but you can't ignore the fact that Megadeth was never the same after Marty left. Clearly he's moved on and has no real interest in living in the past. Way to be forward-thinking, Marty!

—*Claudio Wyms*

Mass Effect

As a true "pedalfile," I thought the history piece on MXR [*June 2014*] was outstanding. I loved reading about how the company grew from nothing into a major force in the world of guitar effects. And all the pedal pix was nothing short of a feast for the eyes.

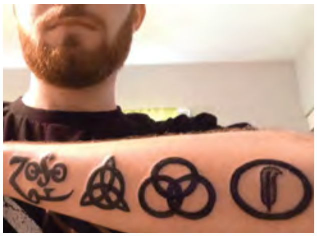
—*Ronald Gardocki*

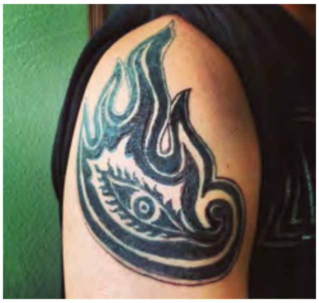
Tab Hunter

First of all, I love this magazine—I've been subscribing for about three years now and have loved every single issue. However, sometimes I get disappointed in the variety of the songs transcribed. There are always tabs from classic rock and metal bands, but I would like to see more modern metal tabs, particularly from death metal and deathcore bands like Whitechapel, the Red Chord, the Acacia Strain and Oceano. I understand that these bands aren't very popular with the average *Guitar World* reader, but I would appreciate if you could try to fit these in somewhere. Thank you for listening and for making such great magazines.

—*Chance Cook*

Ink Spot





I chose the Led Zeppelin "ZOSO" symbols because they actually have some meaning for me personally—I wouldn't have gotten them tattooed if they didn't mean anything to me. The flaming eye appears a lot in Tool's artwork and concerts; it's supposed to resemble our brain's "third eye." The Zeppelin tattoo was done by Jason Luker, and the flaming eye was done by Daniel Garcia.

—*Sterling Simmons*

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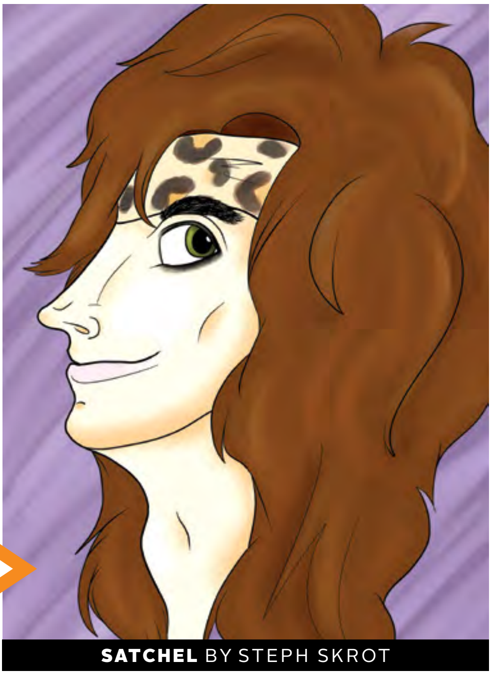
READER ART
OF THE MONTH

If you created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of *Guitar World*, email **soundingboard@guitarworld.com** with a scan of the image!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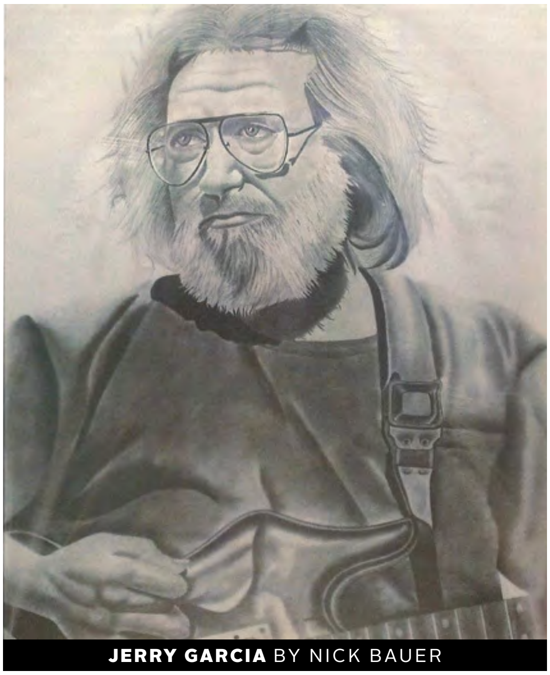
JERRY GARCIA BY NICK BAUER

DEFENDERS *of the Faith*

Anthony Alviso

AGE 18
HOMETOWN Fresno, CA
GUITAR Dean Custom 550 Floyd, black
SONGS I'VE BEEN PLAYING Godsmack's "I Am," Korn's "Spike in My Veins," Scar the Martyr's "Effigy Unborn"
GEAR I MOST WANT Dean Rusty Cooley RC7X 7-String Wraith, Epiphone Robb Flynn Love/Death Baritone Flying V

Paul Cowboy

AGE 38
HOMETOWN Farmington, NM
GUITARS Three Ibanez RGs, two B.C. Rich Warlocks, ESP LTD MII, Gibson, Epiphone
SONGS I'VE BEEN PLAYING Everything off the first five Metallica albums
GEAR I MOST WANT Four Mesa/Boogie Triple Rectifier stacks, new computer with Pro Tools

Ralph Paredes

AGE 40
HOMETOWN West Covina, CA
GUITARS Fender Stratocasters, Gibson ES-350 archtop, Epiphone Les Paul, Jackson Fusion XL, Washburn acoustic
SONGS I'VE BEEN PLAYING Red Hot Chili Peppers' "Breaking the Girl," Morrissey's "Irish Blood, English Heart"
GEAR I MOST WANT Johnny Marr signature Fender Jaguar, Guild acoustic, 1955 Gretsch White Falcon

* **Are you a Defender of the Faith?** Send a photo, along with your answers to the questions above, to **defendersofthefaith@guitarworld.com**. And pray!

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LONG
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NEWS 26
NEWS 28
NEWS 30
DGH 32
INQUIRER 36

"We're not up there picking our noses."

SLEEPER AGENT: FRAZER HARRISON/GETTY IMAGES FOR COACHELLA; NICO VEGA: BRENDAN TOBIN; DAVID CROSBY: BUZZ PERSON

(from left) Reid and singer Corey Glover

Living Colour Get the Blues

THE ROCKERS TAKE INSPIRATION FROM THE DELTA FOR THEIR FORTHCOMING ALBUM.

By Corbin Reiff

FIVE YEARS HAVE passed since funk-metal icons Living Colour released a studio album. Apparently, the band has decided that's long enough. The New York rockers are currently hard at work at a New Jersey studio, where they're writing and recording a whole slew of new tunes.

And as lead guitarist Vernon Reid explains, the origins of the new project, due next fall, are quite interesting. It all started when the band was invited to play the centenary of the birth of Robert Johnson, in 2011.

"We played the song 'Preachin' Blues,'" Reid says, "and it got me to thinking about the blues, hard rock and metal and how they're all connected. It started this conversation about, 'What does it mean to have that in the mix?' Because, we were like, 'We're not gonna do a blues-rock record,' but the blues is very integral and important. So that conversation has been the underpinning of what we've been doing."

While Living Colour would never be mistaken for a blues group, Reid clearly feels a level of kinship with the genre. Searching for a way to apply →

PHOTOS BY **JAMEL TOPPIN**

AXOLOGY

- **GUITARS** Parker Vernon Reid Signature MaxxFly DF824VR
- **AMPS** Mesa/Boogie Dual Rectifier, Mesa/Boogie Lonestar, Kemper Profiling Amplifier
- **EFFECTS** Keeley-modded Pro Cro Rat Distortion, Eventide H-9 Harmonizer, Pigtronix Echolution, Pigtronix Philosopher King Sustainer, Roland VG-99, Roland FC-300, Roland GR-20, Zoom G3, Line 6 M9

it to Living Colour's new music, he borrowed from the playbook of one of rock's biggest entities: Led Zeppelin. "One of the things that I love about Led Zeppelin is that they reverse-engineered the blues," Reid said. "They took it, spun it sideways and turned it on its head. That's sort of a model in my mind—not to sound at all like them but taking things and turning them sideways."

Part of what Reid finds exciting about the blues is the lyrics. While they are superficially about life's hardships, he hears in them deep stories about the darkness and complexity of human existence. "The cliché is, the old black man complaining about his life," he says. "That's not what it is. That's like saying the blues is about playing the pentatonic scale. You reduce it to component parts and then you can't see what is actually happening, and what's happening is really a very interesting story about the human condition. When you're talking about, 'The devil took my woman,' are you talking about a rival? Are you talking about the bottle? Are you talking about other addictions? What are you talking about?"

Reid's own fine form of expression demands no such explanations, but it did require something of a tune-up. For the new album, he's busting out a wide array of interesting toys, including one of his old Pro Co Rat distortion pedals that's been modded by Keeley Electronics. Reid has also incorporated a number of pedals made by Pigtronix, including the Echolution and the Philosopher King sustainer into his signal chain. "I think [*Pigtronix president*] David Koltai is a brilliant pedal designer," Reid said. "When it comes to the whole boutique thing in the modern era, he's one of the leaders."

While Living Colour's new record remains a work in progress, Reid let slip a couple of interesting covers that the band already has in the can. "We just recorded 'Preachin' Blues' and 'Kick Out the Jams' by the MC5," he says. "The crazy thing is, we recorded 'Preachin' Blues' on Robert Johnson's 103rd birthday. So we played that song for the first time on the 100th anniversary of Robert Johnson and only got around to recording it on the 103rd birthday."

He doesn't know what the group's new album will ultimately look or sound like, but Reid remains hopeful that it will speak to people in ways that he may never have intended. "What I hope happens is that it's going to tell a kind of narrative," he says. "That story may be different to whoever listens, but a story is definitely going to be there."

Gearing Up for Summer NAMM

PUBLIC INVITED TO ATTEND MUSIC INDUSTRY DAY ON JULY 19.

By **Jeff Kitts**

▶ **SUMMER NAMM 2014** is just around the corner—July 17–19, to be exact—which means that time is running out if you are considering attending the show, held in Nashville, Tennessee. The NAMM convention is typically reserved for industry professionals—gear manufacturers, musicians, media, retailers, and so on—but the final day of the show, Saturday the 19th, is open to the public, and if you're interested in learning about the music business, do yourself a favor and attend. This all-day event, dubbed Music Industry Day, will be comprised of sessions, workshops, demonstrations and live performances designed to educate and entertain.

The day kicks off with a seminar on growing your social media presence, hosted by *GW* online editors Damian Fanelli and Laura Whitmore. From there, attendees will be treated to a showcase of artists performing their music in the round on the Acoustic Nation stage. At 12:30 P.M., *Guitar World* gear editor Paul Riario will conduct a one-hour session on building the ultimate pedal board, and later in the day there will be discussions on getting an endorsement deal, writing hit songs and music marketing techniques. Tickets are $10 advance and $20 at the door. To purchase tickets, visit namm.org/musicindustryday.

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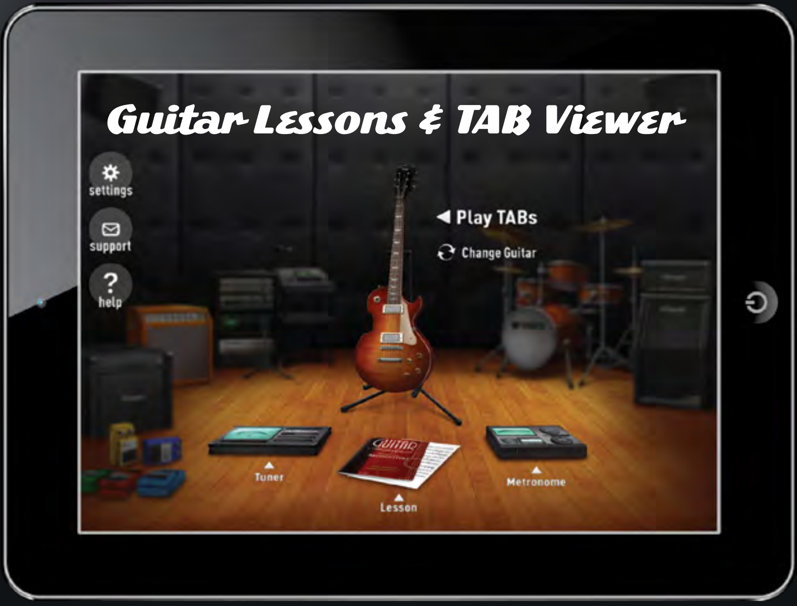
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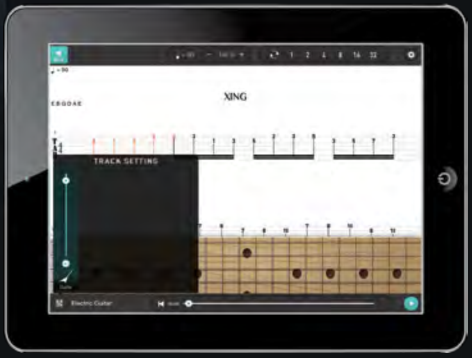

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(from left) Alex Kandel, Lee Williams, Justin Wilson, Scott Gardner, Josh Martin and Tony Smith

Sleeper Agent Head for the Hills

THE KENTUCKY PUNK SEXTET GOES OFF THE MAP FOR *ABOUT LAST NIGHT.* **By Richard Bienstock**

***CELEBRASION*, SLEEPER AGENT'S** 2011 debut album, was an anxious and angular set of snappy garage-punk tunes that earned the six-piece band from Bowling Green, Kentucky, more than a few comparisons to alt-rock legends the Pixies. But while guitarist, singer and main songwriter Tony Smith counts the Pixies as among his biggest influences, he also says he "got tired of the association."

So when it came time to begin writing a follow up to *Celebrasion*, he and his band mates—singer Alex Kandel, co-guitarist John Martin, bassist Lee Williams, keyboardist Scott Gardner and drummer Justin Wilson—decided to head in a new direction, both sonically and geographically. They decamped to a "way off the map" cabin in the mountains of eastern Kentucky ("I'm not even really sure where it was," Smith says) and began writing songs that incorporated a diverse set of influences that ranged from old Motown and classic rock to experimental indie acts like Animal Collective.

The result is the new *About Last Night*, which tempers Sleeper Agent's caffeinated sound with more airy and matured grooves. In comparison to the more raucous vibe of *Celebrasion*, co-guitarist Martin says, "The new album feels more like the morning after. Like you hit it hard the night before and then you have this reflection the next day."

This is most evident in acoustic-based tracks like "Lorena" and "Sweetheart," as well as the breezy and introspective first single, "Waves," which Tony characterizes as a "swansong of sorts. When I was writing that one I thought, What if it all ended tomorrow?" Overall, he continues, the goal with the material on *About Last Night* was "to just take a step back and maybe slow down a little bit—push for broader textures, and let the melody be the star. We wanted to approach these songs with a little more respect, rather than just banging out bratty two-and-a-half-minute punk-pop tunes."

Adds Martin, "We made our name playing really hard and to the point, and people probably expect us to always just be this garage-type of band. But now we want to show them some other sides."

PHIL KNOTT

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Arch Enemy Find New Life with Former Agonist Singer

ALISSA WHITE-GLUZ REPLACES LONGTIME FRONTWOMAN ANGELA GOSSOW ON *WAR ETERNAL*.

By Brad Angle

IN MARCH 2014, fans of Swedish melodic death metal act Arch Enemy were dealt an unexpected blow when the band announced that long-running vocalist Angela Gossow was stepping down to focus on management of the band, a role that she had been performing quietly since 2008.

"It was an emotional experience," founding guitarist Michael Amott says of Gossow's departure. "It took a while to decide if we were going to stop the band. But we realized that we still love playing and have a lot of music in us. But where would we go singer-wise?"

The answer arrived in the form of Alissa White-Gluz. Not only had she proved to be a capable performer as the frontwoman for Canadian extreme metallers the Agonist, she was also a close friend of Gossow's.

"Alissa is a fantastic vocalist, and Angela had been mentoring her for years," Amott says. "But at first I was worried. Metal fans don't really take to change that well."

Added to that uncertainty was the fact that Arch Enemy's fans had only recently come to terms with the exit of second guitarist (and Michael's brother) Christopher Amott, who left the band in early 2013 to focus on his solo career. So the stakes were particularly high when the band—which also includes bassist Sharlee D'Angelo, drummer Daniel Erlandsson and new guitarist Nick Cordle—started sketching out the material that would make up their 10th studio record, *War Eternal*.

"I've always written the lion's share of the music," Amott says. "But when Nick joined, we collaborated in a fun way: lots of harmonized leads, and themes and melodies weaving in and out. It was a breath of fresh air."

So far, the response has exceeded Amott's expectations, "We knew we had to step it up and deliver something really special this time," Amott says. "Alissa sounds awesome, and Nick's got techniques that I don't even know how he pulls off. The reaction from fans has been overwhelmingly positive."

PATRICK ULLAEUS

AXOLOGY

- **GUITARS** Dean USA Michael Amott Signature Splatter V, Fender Telecaster, Gibson Les Paul
- **AMPS** Kemper Profiler
- **EFFECTS** HomeBrew Electronics Michael Amott Signature Wah, Boss Dimension C DC-2 chorus pedal, MXR phase
- **STRINGS** Rotosound Michael Amott Signature Set (.011, .015, .018, .032w, .044w, .059w)

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Nico Vega Return with Sophomore Effort

THE TRIO LETS THE GROOVE TAKE THEM TO NEW PLACES ON *LEAD TO LIGHT*.

By Richard Bienstock

OVER THE PAST several years, Los Angeles–bred three-piece Nico Vega have made a name for themselves as one of the most dynamic acts on the live circuit. They've played everywhere, from large-scale arenas and theaters—where they've opened for bands like Imagine Dragons and No Doubt—to tightly packed and sweaty clubs and bars. On occasion, they've even rocked an office cubicle or two.

"We've actually done a lot of those," guitarist Rich Koehler says with a laugh. "You've got to get up on the desks, do whatever you can to get people excited."

But whether they're in front of five people or five thousand, the band's crashing yet nuanced rhythmic interplay—courtesy of Koehler and drummer Dan Epand—combines with the passionate vocals and explosive personality of singer Aja Volkman to captivate a crowd. "When we're onstage, that's pure emotion," Koehler says. "We're not up there picking our noses. We're fucking getting *down*."

Now Nico Vega have released their sophomore full-length, *Lead to Light*, an album that encases their heated alt-rock sound in a cinematic pop sheen. Whereas previously the band's songs were often powered by Koehler's propulsive, fuzz-soaked guitar riffs, this time out there is more focus on grooves and melodies. To wit, the album's lead-off single, "I Believe (Get Over Yourself)"—which Volkman composed with Imagine Dragons frontman Dan Reynolds, who is also her husband—boasts a dance-pop rhythm and a swooping chorus. For Koehler, who also handles some synth and bass parts on the record, the new approach was a change of pace. But, he says, "I wanted to do a little more atmospheric type of stuff this time out, rather than having everything just be in-your-face guitar."

Which is not to say that Koehler isn't a fan of in-your-face playing. He counts Tony Iommi, Jimi Hendrix and the late Parliament-Funkadelic guitarist Eddie Hazel among his top influences, and onstage, Nico Vega have covered the Funkadelic guitar extravaganza "Maggot Brain," which Koehler calls a "beautiful, melodic and transforming thing." It's hardly the only left-of-center song Nico Vega have tackled: *Lead to Light* features a dark and sinister reworking of Cher's "Bang Bang (My Baby Shot Me Down"), and they've recorded a version of Rod Stewart's 1981 synth-pop hit, "Young Turks."

"That's such an Eighties-style, 'Go team!' type of song, which I like," Koehler says. "And Rod is such a great singer." He laughs. "Some questionable material, but a hell of a voice."

AXOLOGY

- **GUITARS** Eighties Mexican Fender Stratocaster
- **AMPS** 1972 Fender Pro Reverb
- **EFFECTS** Line 6 DL4 Delay Modeler, Boss PS-6 Harmonist, Electro-Harmonix POG

PHOTO BY **BRENDAN TOBIN**

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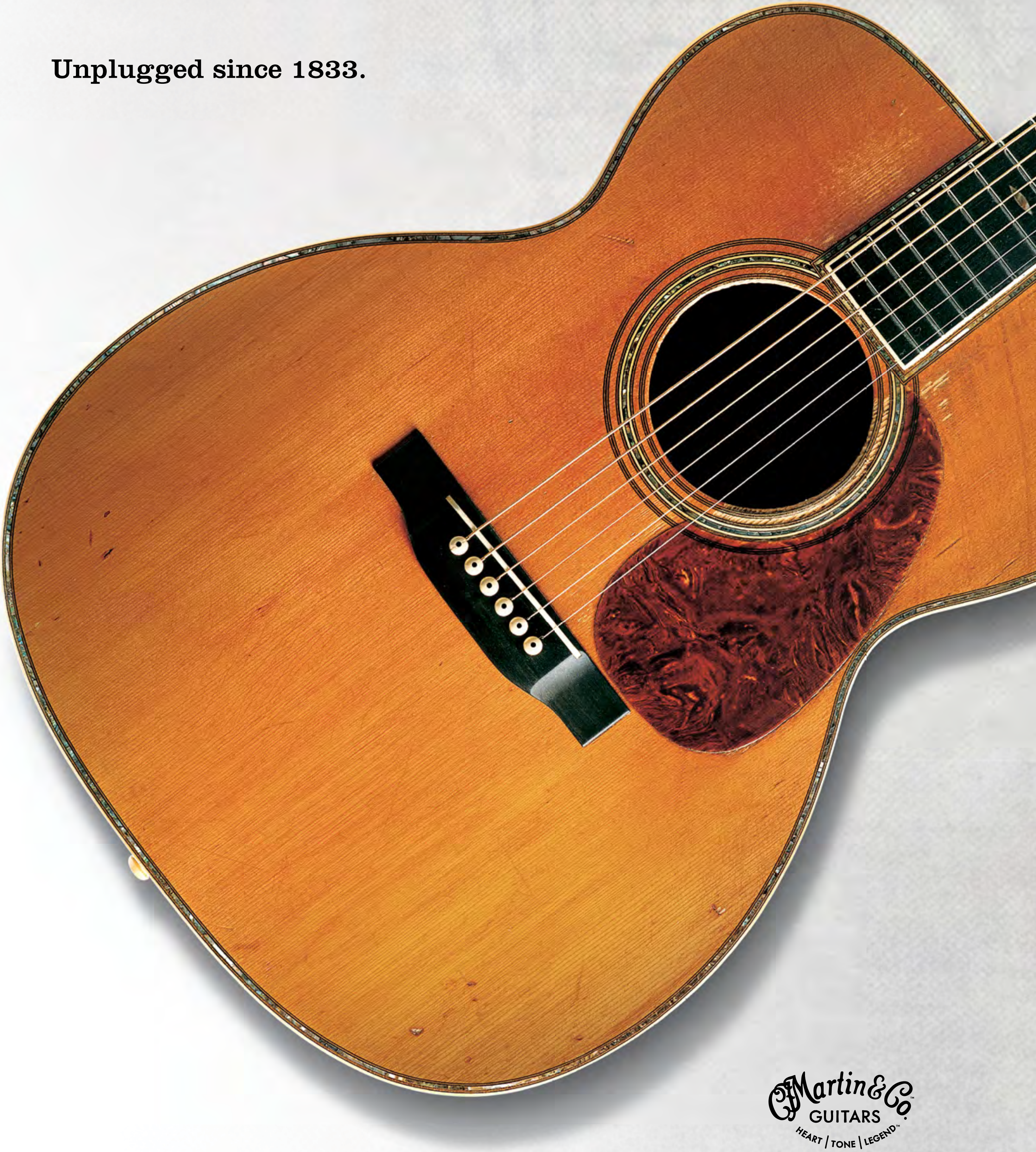

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FRANCESCO LUCARELLI

DAVID CROSBY

He's one fourth of Crosby, Stills, Nash & Young and owns a sweet collection of rare and vintage axes. But what *Guitar World* readers really want to know is…

Interview by Damien Fanelli

Q: WHAT INSPIRED YOU TO PLAY A GRETSCH TENNESSEAN WITH THE BYRDS? *—CLARENCE LEBLANC*

That's what George Harrison had. And he had that Rickenbacker [*360/12*], which is what Roger McGuinn got. We went straight for their shit. [*laughs*] We said, "Okay, that's how you do it!" And you know, once you play a Gretsch, you find out there are tricks to it. Take a Gretsch and roll the volume all the way up on the guitar and then control it from the amp. Then you get that crunch that Gretsch guitars have got. But they won't give it to you unless you turn the volume all the way up and control your volume from a pedal or the amp.

Q: You recorded and toured with David Gilmour a few years ago. How did that connection come about?

—Chris Thumann

David knew Graham, and he came to our Crosby & Nash show in London a couple of times and liked our harmonies and our way of going at it, and he asked us to sing on [*his 2006 solo album*] *On An Island*. In the process, we got to be pretty close friends. He asked us to sing at his concert in London. We ended up doing, like, eight shows, just singing the songs we sang on the record. I think Fender should erect a monument to Gilmour. He has this tone, and it's not gizmos. It's his touch.

Q: What's the key to great harmony?

—Billy Ray Latham

Listen to Phil Everly. I don't think there's any question that the first time I got hooked into harmony singing it was listening to "[*All I Have to Do Is*] Dream" by the Everly Brothers. That's where it starts, but then you have to go to a lot of places besides that. Listen to classical music, listen to Bach. It'll never hurt you, and if you really listen, it'll help you a lot. Listen to the first record by the Bulgarian State Television Female Vocal Choir from 1966, *Music of Bulgaria: The Ensemble of the Bulgarian Republic*, under the direction of Philip Koutev. It is beyond-belief good. Those little Bulgarian housewives can sing rings around everybody. [*Graham*] Nash and I would credit them with changing our lives. It will rot your brain.

Q: Your new album, *CROZ*, is your first solo record in 20 years. Why the long wait?

—James Fitze

You're only looking at solo albums. In between, I did a double album with Graham Nash [*2004's* Crosby Nash]. I was working on a covers album with CSN. And we've all been working on the *CSNY 74* thing for a couple of years [*a forthcoming collection of performances from the band's 1974 tour*]. When you hear it, you're not going to freaking believe it. So I've been working on other stuff; I just haven't done a solo record. I was writing so much with my son, James Raymond, who's a brilliant writer. We were both having a very good streak of writing on our own, together and with [*guitarist*] Marcus Eaton. The songs are the key to the entire thing. Do you have a real song? Can you sit down and sing it to somebody? Can you make them feel something? If I have songs, I want to make a record. So we both had these songs. We didn't really have a choice.

Q: How the hell does your voice sound the same after all these decades? ***—Lisa Rogers***

I don't really understand it, although I didn't smoke cigarettes. I may've been herbally enhanced once or twice, and I went through hard drugs and all that stuff. I don't know how I have a throat left. [*laughs*] But there it is, and as long as it still works, I'm going to work it. I'm pretty happy about how it sounds, but a lot has to do with how my son recorded it on the new album.

Q: I read about your guitar collection in *Guitar Aficionado* magazine. What do you look for when buying guitars, and which one is your favorite?

—Gil Pender

It's a complex thing. I don't collect the way other people do. Some people collect rare guitars, like, "I have a '54 Strat worth $50,000." And I don't collect the way Nash does. Nash has Duane Allman's guitar and Johnny Cash's guitar. I bought guitars because they sounded good. I played them, they sounded unbelievably good, and I couldn't resist. I probably have the best set of acoustic 12-string guitars in the world.

But I've gone through an odd change about it. I have a strong room in my house where I keep them. When I go in there and play them, I feel kind of bad that they're hanging on the wall when they can be in the hands of someone who is desperate to play a guitar that good. I keep getting the urge to give them away. I gave a Collings dreadnought to a young guitar player in the Valley where I live, because he didn't have a good acoustic and he's a terrific player. I might do more of that. Or I'll auction off the whole batch when I run out of money.

Q: Are you always writing new music?
—Lucy Sciancalepore

Yes. As a matter of fact, I wrote one of my best songs right after we mastered the new album. How fucked up is that? [*laughs*] Last night, I played it to an audience for the first time—and they loved it! I'm thrilled and excited, stoked and stuff.

Q: What inspired your open tunings, and can you share a few of them? ***—Tim Goodwin***

I use a lot of tunings because I listen to a lot of jazz. I hear the chords [jazz pianist] McCoy Tyner had to play for John Coltrane. He was asked to play really rich, thick tone-cluster kinds of chords, which he did brilliantly. I would listen to those chords and say, "I want to play that, but I'm not good enough." So then I grab my guitar and I can get versions of the chords that were different from what everybody else was playing. And it works. That's where I got "Déjà Vu," "Guinnevere," "Compass" and "Climber." They are all in really strange tunings because they give me another sound

Q: You're friendly with everyone from CSNY, but do you have a relationship with the other Byrds, especially since they kicked you out of the band?
—Elijah Hunt

I have a very good relationship with [*bassist/guitarist*] Chris Hillman. He lives not too far me, so we have dinner together sometimes. I'll go out to hear him and Herb Pedersen play country music, because they are the real deal. I have a friendly relationship with Roger [*McGuinn*], and the last message I got from him was very friendly; he said he liked the new record. Roger doesn't want to be in a band. He wants to be folkie and work by himself, and that's frustrating to me and Chris, because we know we could make really good music together. There's not even a question. I have a tremendous amount of respect for Roger. Half of what the Byrds had was Roger and his ability to arrange and play and his ability to know how to translate a song from the demo of "Mr. Tambourine Man" into what it became. If you heard the demo, you'd break the record. [*laughs*] It's terrible! Roger translated it into a brilliant pop record.

Q: What happened to the album Crosby, Stills & Nash were recording with producer Rick Rubin just a few years ago?
—Gregory Swedberg

Trying to make an album is a chemistry between people, and the chemistry wasn't there. And I'm not saying this to slight Rick. He's a talented guy, and when he does have good chemistry with the people he's working with, he does good work. But he didn't have it with us. We didn't get along. We didn't have the same things in mind; we didn't have the same way of going about things. And you have to understand all those records that were huge that we did, we produced those. We worked with Rick for months and got nothing we thought was worth anything. Then, just to check, we enlisted Jackson Browne's Groove Masters studio, and we cut, like, five things in four days. So I have to think we can do it our own way and do it pretty easily! We'll probably finish that record.

Q: Do you have a favorite chord, one that makes you feel comfortable like a warm blanket? ***—Vin Downes***

Yes. I have a couple them. The one I can describe to you is Em9-7. But I have another one that's in a different tuning. I can play it for you, but I can't tell you what it is!

Q: Do you practice or play guitar around the house on a regular basis? ***—Frank Little***

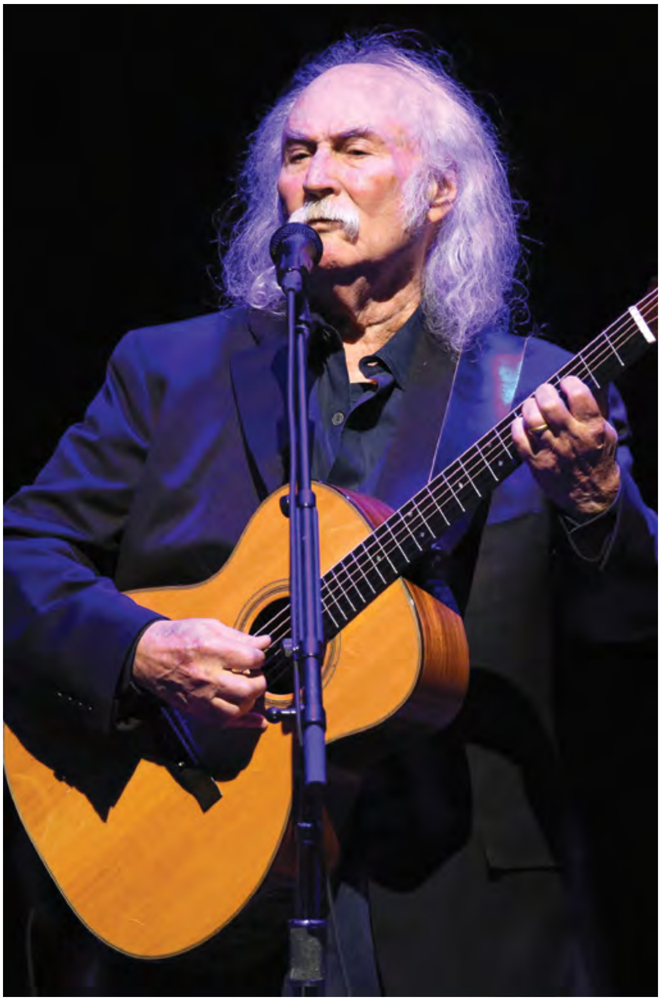
I try to do it every day. The muse is out there, and it will come by your house if you leave the door open. But you have to open the door! Pick up the guitar and make space for it to happen. And then it will happen—if it's gonna happen. But you have to pick up the ax and open the door.

Q:

DID YOU WRITE ANY CSN SONGS IN JONI MITCHELL'S KITCHEN?

—JODY PORTER (FOUNTAINS OF WAYNE)

I know we sang a lot there. That's where we put Crosby, Stills & Nash together. Stephen and I had been singing and we were there with Graham. We sang, "In the morning when you rise" [*from "You Don't Have to Cry"*], and Graham said, "Would you sing that again?" So we sang it again. And he said, "That's fantastic. Would you do it one more time?" We sang it a third time, and he put the top harmony on it. Right then, we knew exactly what we were going to be doing for a long time. And it definitely was in Joni's kitchen. Stephen is fiercely sure it happened at Cass Elliot's, but it didn't.



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MATTHEW MENDENHALL

? INQUIRER
RICH ROBINSON
BY JEFF KITTS

■ What inspired you to pick up a guitar?
My dad always had a guitar lying around. He was a folk musician in the Fifties and Sixties, so there was always music being played around the house. He'd have people over and they'd sit around and play guitar together. But the thing that got me totally into the electric guitar was Angus Young. I remember being around 12 years old and seeing the SG that Angus had on the cover of *If You Want Blood You've Got It*, and I thought that SG was just the coolest guitar ever.

■ What was your first guitar?
For Christmas one year, my parents bought me a Lotus Strat copy. It was black and white and kind of looked like The Edge's black-and-white Strat. I didn't start playing until late. I was probably around 15 when I got that first guitar. But I don't know what happened to it. I probably traded it for another guitar somewhere along the way.

■ What was the first song you learned?
"Oxford Town" by Bob Dylan. The way Dylan played guitar was just so interesting to me. It was so unique, and it definitely spoke to me. I loved all the Dylan records that we heard around the house growing up, but that album [The Freewheelin' Bob Dylan] and that song in particular really resonated with me. Just being able to pick up a guitar and pick out those chords made a lot of sense to me.

■ What do you recall about your first gig?
It was 1984 or '85, and I was around 15 years old. We drove up to Chattanooga, Tennessee, and we played this weird club and opened for this band from L.A. called Yo. We were called Mr. Crowe's Garden at that point. No one was there except for the friends we brought, but I remember it being pretty amazing to hear our music come through a P.A. for the first time. Our drummer was our cousin, because he got drums the same day that I got a guitar and my brother Chris got a bass. It was all pretty horrible, but it was still fun.

■ Ever had an embarrassing onstage moment?
We were opening for Aerosmith in 1990, and it was our first arena tour. At one point early on in the tour, Steven Tyler came out to watch us, and I started off a song called "Thick n' Thin," and the guitar my tech had just handed me was literally the most out-of-tune thing you could imagine. Like, you couldn't purposely tune a guitar worse than that. All I could do was play through it, and when the band kicked in I was able to switch the guitar real quick. I was 19 years old at the time and I was horrified. And so was Steven. [*laughs*]

■ What is your proudest moment on your new album, *The Ceaseless Sight*?
The truth is, I'm just really proud of the whole record. I went in with just skeletons of songs. I only had two songs done when we first went into the studio, and the rest I finished in the studio, so it was a very free atmosphere during the recording. Plus, it's always cool to start the process and finish it and then look back and go, "Wow, that was really cool," and be confident and proud of all these things.

■ What's your favorite guitar or piece of gear?
My 1963 Gibson ES-335 is the one that I've played the most. It was actually destroyed in Hurricane Sandy, and this company called RS Guitarworks fixed it and brought it back. They took the whole thing apart, cleaned all the mold off, reshaped the block in the center. They even fixed the original sticker inside. It took them over a year to do it, and it was touch and go there for a little while, but having that back is just really cool. I lost about 60 guitars and a bunch of amps in Sandy.

■ Got any advice for young players?
Don't worry about perfection. Perfection is an illusion. What actually creates magic is uniqueness, and uniqueness comes from flaws. It's not about Pro Tools and making every note perfect. I mean, Neil Young never did that, but I'd rather listen to Neil Young than just about anyone. Just play with uniqueness and heart and you'll get noticed.

The former Black Crowes guitarist's latest album, The Ceaseless Sight, *is available now.*

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Daltrey (left)
and Townshend

FOUR SCORE

BY ALAN DI PERNA

PETE TOWNSHEND AND **ROGER DALTREY** STRUGGLED FOR YEARS TO CREATE A SUCCESSFUL LIVE PRODUCTION OF ***QUADROPHENIA***. THE SURVIVING WHO MEMBERS TELL HOW THEY FINALLY ACHIEVED THEIR GOAL, AS SEEN IN THE NEW VIDEO RELEASE ***LIVE IN LONDON***.

"IT'S A BIT LIKE HAVIN' A HARD DAY IN THE TOILET."

Roger Daltrey's spiky London accent comes crackling down the phone line. The Who's lead singer is trying to explain the rigors and challenges of performing *Quadrophenia*, the band's classic 1973 album, in concert. Daltrey's powerful lungs and epic pipes get pushed to their limit on Pete Townshend's towering rock opera. The piece is also emotionally wrenching to perform, no more so than on the Who's acclaimed 2012–'13 Quadrophenia and More tour. For that production, images of dearly departed Who members, drummer Keith Moon and bassist John Entwistle, were presented on rear-stage projection screens. At times, their performances were carefully knitted into the fabric of the production, reuniting them, virtually at least, with their former band mates.

"It had to be that way," Daltrey says. "The original idea for *Quadrophenia* is you've got these four guys in a band, the Who. The band is this doubly schizophrenic person called Jimmy. And the music *is* Jimmy. That's what I was trying to bring across with the visuals for this live show. That's why I brought Keith and John back in."

All of which makes the new, multiformat DVD *Quadrophenia: Live in London* by far the best realization of Townshend's multimedia masterpiece since the original gatefold-sleeve vinyl issue. Recorded at London's Wembley Arena on July 8, 2013, at the tour's triumphant climax, *Live in London* captures the full majesty of Townshend's epic composition in razor-sharp Blu-ray video and cavernous 5.1 audio. The stunning visual presentation that Daltrey and a filmmaking team prepared as a concert backdrop works beautifully on the home video screen and stands head and shoulders above most rock concert films.

Townshend and Daltrey haven't always seen eye to eye over the years, but Pete has only praise for Daltrey's work on this newest *Quadrophenia* reincarnation. "The visual interpretation is fascinating," Townshend says. "Roger has set the music against an almost abstract visual background, with a fair bit of news footage and a lot of Who images from our early days. I'm sensing the emergence of Roger's own acute view of post–World War II social history, and the audience responds very positively to it. I feel it must invite the listener and observer to enter the story behind the images and the music and make them their own. That's my definition of the rock system at its best. Roger and his team have pulled off something really special."

The problems of presenting *Quadrophenia* in concert have been a source of disagreement between Daltrey and Townshend from the start. The Who's pioneering 1969 rock opera, *Tommy*, effortlessly made the transition from studio to stage and has been a powerful concert piece for the band ever since. But Townshend, Daltrey, Entwistle and Moon weren't as fortunate with *Quadrophenia* when they first took it on the road in late 1973. Daltrey would insert lengthy spoken explanations of the plot line between songs, breaking up the headlong momentum that's essential to any rock concert. The group also experimented with performing live to recorded backing tracks, necessitating the use of click tracks for Moon, who found the process difficult and constricting to his wild drumming style. The original *Quadrophenia* tour was the first since the group first hit the States in 1967 that wasn't an unqualified artistic triumph.

"I'm partly responsible for that," Daltrey admits, referring to his between-song narrative. "But I suppose it was also because we were struggling with the technology of the time, playing with tapes and click tracks and all of that. Which was incredibly difficult. After playing *Tommy* live, *Quadrophenia* just felt lumpy. I mean that's partially because we went out and played the whole of the album mostly before the album was even in the shops, or had just about gotten to the shops. So nobody in the audience really knew it. Whenever you play an audience a brand-new piece of music, the reaction is lumpy, to say the least. People were kind of puzzled. So I thought, Well, I better do a bit of explaining. That's where the story thing started to creep in. And it's probably my fault, to be honest."

Quadrophenia is an incredibly big work in every respect. Many regard it as Townshend's finest hour. Whereas he had written a fair amount of *Tommy* on keyboards—and he and Entwistle didn't get to complete all the guitar and bass overdubs they had planned—*Quadrophenia* is gloriously guitar heavy. Plus the commercial success of *Tommy* and its successors—1970's *Live at Leeds* and 1971's *Who's Next*—had given the Who sufficient liquidity and leverage to complete a bang-up studio recording of *Quadrophenia* with engineers Ron Nevison and Glyn Johns. The album's two instrumental set pieces, "Quadrophenia" and "The Rock," contain some of Townshend's most intricate compositional ideas and architectural guitar arrangements.

> **"WHAT'S LEFT OF WHAT WE ARE IS PETE AND ME PLAYING MUSIC."**
>
> **ROGER DALTREY**

But the real problem with performing *Quadrophenia* live wasn't the music; it was the storyline, in which Townshend, rock's great psychologist, focused his songwriting lens on rock fandom itself. Set in Britain's mid-Sixties fashion-conscious Mod subculture, *Quadrophenia* presents Jimmy, a disaffected teenager who is facing down the crises of encroaching adulthood. He sees the disparate aspects of his personality in the four members

THIS PAGE AND PREVIOUS, ROSS HALFIN

of the Who, each of whom has his own theme within the work. This fragmentation provides the structural device that drives *Quadrophenia* musically and lyrically. But try explaining that to an arena fans all revved up and ready to rock.

Townshend says, “I felt that by looking back at the young Mods who followed the Who in 1963 and ’64, I was trying to divine the workings of an impossible post-adolescent system. *Quadrophenia*’s music is good to play, because it taps into that part of us that is always struggling with post-adolescent issues—the part of us that has refused to give up to ‘maturity.’ When I sing ‘I’m One,’ even at 68 years old, there is a part of me that stamps his foot and concurs with that rather redundant statement. Of course I am *one*. But *one what?* That is the question.”

> **“I MADE A GREAT RECORD WITH A BUILT-IN YOUTH COUNSELING SERVICE FOR NO EXTRA CHARGE.”**
>
> **PETE TOWNSHEND**

The Who fared a little better when they brought *Quadrophenia* on the road from 1996 to 1997. There was an augmented musical lineup—with Pete’s brother Simon as his co-guitarist—to render more of the album’s multitracked complexities live onstage. Guest artists, including Billy Idol and Gary Glitter, sang the roles of several key characters in the plot. Moon, alas, had died nearly 20 years before—Zak Starkey was his replacement—but Entwistle was still alive.

At the same time, to deal with *Quadrophenia*’s “storyline issues,” Daltrey hit on the idea of using both a huge rear-screen projector, to provide contextual imagery, and a narrator, played by actor Alex Langdon, who updates the audience on the action at various intervals. By this point, Daltrey had become a credible TV and film actor in his own right, putting him in an ideal position to approach Townshend’s plot from a cinematic perspective.

Despite these improvements, the 1996–’97 live production of *Quadrophenia* hadn’t quite lost all its lumpiness.

“I polished up the narrator’s dialog and made it work with the actor on the screen,” Daltrey says. “But it was still incredibly clumsy, because it was the antithesis of what a rock show should be. Every time the music got moving, you brought the whole thing to a halt again and did this whole big spiel. It became cumbersome.”

But Townshend apparently came away with a better impression of the tour. “Pete just wanted to go out and do the ’96 show again [*in 2012-13*],” Daltrey says. “And I just felt I would not do that. Not good enough. There’s gotta be another way of telling what we originally thought of in the studio.”

What he came up with is a beautifully edited film montage that blends vintage images of the Who in their Mod heyday with newsreel footage spanning events from World War II to the present day. This epic montage forms *Quadrophenia*’s new narrative backdrop, playing in sync with the music, rather than interrupting the evening’s flow by imposing itself between tunes. The show contains plenty of covert period references, from Simon Townshend’s Fred Perry shirt (a staple of the Mod wardrobe) to the backdrop’s circular projection screens, which echo the multiple headlamps on Jimmy’s Vespa GS motor scooter (the ultimate Mod conveyance).

HOMEWARD BOUND

ROGER DALTREY AND WILKO JOHNSON UNITE FOR *GOING BACK HOME*, A TRIBUTE TO THE PUB-ROCK OF THEIR YOUTH.

BY ALAN DI PERNA

WILKO JOHNSON/ ROGER DALTREY
GOING BACK HOME

Were an alien to land on Earth and demand a succinct explanation of this thing called rock and roll, our best course of action might well be to blast a copy of *Going Back Home*, the new album by Roger Daltrey and guitarist Wilko Johnson. It contains blistering remakes of classic Johnson songs from his days with U.K. pub-rock innovators Dr. Feelgood, the Solid Senders and the Wilko Johnson Band, plus a cover of Bob Dylan’s “Can You Please Crawl Out Your Window.” Sounding more than half his 70 years, Daltrey kicks major ass from the first note to the last, while Johnson’s scrappy guitar work amply demonstrates why he exerted a major influence over the course of British rock and roll in the Seventies and beyond.

Daltrey and Johnson first met at a music awards show in 2010 and bonded over a mutual love of Johnny Kidd and the Pirates, whose 1960 U.K. hit “Shakin’ All Over” became one of the Who’s most popular covers. Thus inspired, Johnson and Daltrey agreed to make an album together, but they didn’t swing into action until Johnson was diagnosed with what seemed a terminal case of pancreatic cancer (although subsequent reports say he’s been responding well to chemotherapy and other treatments).

“We’d always wanted to make an album, but it just never happened,” Daltrey says. “But when Wilko got diagnosed being terminal, I said ‘Wilko, I’ll sing anything. Throw some songs at me.’ He threw 15 at me, and the songs I chose are the ones you hear on the album, and it worked out great.”

Daltrey plunged into the project as soon as he came off the road from the Who’s recent Quadrophenia and More tour. “Once I got my head out of being the singer in the Who and got back into being a singer in a band in 1963–64, I was fine,” he says. “I just completely ignored the [*originals*] and turned the songs into my songs. You gotta remember, some of these had been done by Dr. Feelgood, and I hate pastiche.

“That’s also why the Dylan track was very hard to take out of the Dylan frame and make my song—or my interpretation of where the song comes from. Because of the structure of Bob’s writing, it’s very hard to move the top line. You’re actually in a mathematical kind of wave. It works great for Bob, but anybody else does it and it just feels like a pastiche and it’s horrible. I do feel I succeed in the end, but it was bloody hard work!”

While the album arose out of dire circumstances, it comes off as a triumphant assertion of everything that’s timeless and great about hard-hitting, straight-from-the-gut rock and roll. “We went in with no expectations whatsoever,” Daltrey says. “Wilko’s on a death sentence, and yet the record came out so full of joy and life, it just makes you smile.”

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The Who onstage around the time of *Quadrophenia*. (from left) John Entwistle, Roger Daltrey, Keith Moon and Pete Townshend

MICHAEL OCHS ARCHIVES/GETTY IMAGES

But Daltrey's newsreel treatment significantly broadens the work's context to reflect *Quadrophenia*'s more universal significance. You don't have to have been a Mod to empathize deeply with Jimmy's crisis. We all hit that point where we discover that being part of a cool youth culture—Mod, hippie, punk, metalhead, whatever—isn't going to get us through adult life in quite the breezy way we thought it would at 16.

"This version of *Quadrophenia*," Townshend states, "doesn't attempt to tell the story of the hero I created, Jimmy. On the album, Jimmy sees himself in each member of the Who and finds himself feeling that the Who have failed him, just like everything else in his life. I think Roger never felt comfortable with that notion. He wants to believe maybe that we could never have failed any of our fans. He has taken a very different approach and doesn't try to tell the story at all. And it works. Jimmy is simply not in the story anymore. So each audience member can decide where they occupy the music. Or they can just stand back and enjoy it." {*continued on page 158*}

JOIN TOGETHER

THE WHO AND FELLOW BANDS UNITE FOR A GOOD CAUSE: THE TEENAGE CANCER TRUST.

BY ALAN DI PERNA

As passionate as Roger Daltrey is about rock and roll, he becomes truly animated these days when talking about his favorite charitable cause, the Teenage Cancer Trust and its recently launched U.S. counterpart Teen Cancer America. Along with Pete Townshend and Sarah, Duchess of York, Daltrey is one of the charity's major patrons and spokespersons.

"I wouldn't have had the life I've had without the support of teenagers," he says. "No pop musician would. So this is an easy way for us to give back to them."

To date, the trust has established 25 dedicated teen cancer care centers in hospitals across the U.K. Annual concerts at London's Royal Albert Hall have been a big source of funding and have drawn the participation of rock stars like Noel Gallagher, Them Crooked Vultures, Ronnie Wood, Paul Weller, Damon Albarn and many others. Daltrey hopes to get the same kind of thing going here in the United States.

"We're up and running and we're doing great," he says. "We've got 30 hospitals that want our facilities. We've already got two in development, but we need to raise a truckload of money. So I need the music business in America to support us like they've done in Britain. Remember, teenagers are the bedrock of the music business. And it's time for some of the bands here to get behind this mission."

For more information, visit teencanceramerica.org, thewho.com/charity and facebook.com/TeenCancerAmerica.

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HIGH VOLTAGE

ON
THE 30TH
ANNIVERSARY OF
RIDE THE LIGHTNING,
KIRK HAMMETT
TALKS ABOUT THE MAKING OF METALLICA'S
ELECTRIFYING ALBUM THAT CHANGED METAL
AND PUT A JOLT IN THE BAND'S CAREER.

TUCKED IN A NONDESCRIPT INDUSTRIAL TRACT NORTH of San Francisco near San Pablo Bay, Metallica's headquarters is an oasis for both thrash fanatics and gear heads of every stripe. The massive studio—dubbed HQ by the band—has been Metallica's base of operations for writing, rehearsals, demoing and all-purpose hanging since late 2001. In a rare case of reality trumping fantasy, it is a place that exceeds expectations.

We've been invited to HQ to talk with Kirk Hammett about the 30th anniversary of Metallica's classic sophomore album, *Ride the Lightning*. Released on July 27, 1984, the album showcased their growing musical maturity and willingness to take chances. With brazen disregard for convention, Metallica delivered the pure thrash attack for which they were known while simultaneously branching into progressive, melodic and, ultimately, more marketable territory. *Ride the Lightning* didn't just change the band's trajectory—it reset the course of metal itself.

We arrive at HQ before Hammett does, so while we wait, a staff members gives us a tour of the facilities. Everywhere we turn there are choice pieces of memorabilia or references from one of the eras of the band's rich history. Fan-made banners collected from concerts around the world hang throughout the massive complex. There's the kitchen table over which drummer Lars Ulrich confronted guitarist James Hetfield in a particularly tense scene from Metallica's 2004 documentary, *Some Kind of Monster*, as well as the electric chair from Hammett's Kirk's Crypt horror memorabilia collection and the Lady Justice prop head from the 1988–'89 Damaged Justice tour.

But the real gold is in the band's storage room. Not unlike the oversized aisles of a Sam's Club, the shelves in this room are packed to the rafters, only with gear. A quick scan of the inventory reveals a mint of mouth-watering guitars, from vintage Flying Vs, Les Pauls and Strats to a staggering array of ESPs, Jacksons and Warwicks.

HQ's massive main rehearsal area is bursting with even more gear. Today the room is staged with the band's acoustic arsenal, as they're in the middle of rehearsals for an upcoming unplugged gig. Fitting nicely with the objective of our mission, the original *Ride the Lightning* stage backdrop is hanging across the rear of the rehearsal room.

As we take in HQ's scope and content, we're reminded that Metallica aren't your average working band. At this point they're a metal institution and one of the most successful selling artists in the world. But Number One albums, feature films, massive tours and sprawling rehearsal studios weren't always a part of the band's lifestyle. When *Ride the Lightning* was released 30 years ago, Metallica were a bunch of young musicians from the San Francisco Bay area, hungry to push the limits of the nascent thrash metal genre and willing to go to any lengths to make that happen.

"Around the time we were writing *Ride the Lightning*, I was taking guitar lessons from Joe Satriani," Hammett says after he joins us at HQ. "I didn't have a car, so I had to ride my bike to the lessons. And it took me over an hour and a half, because I lived, like, 25 miles away. The lessons were in a guitar store. So I would ride the whole way there—all huffing and puffing and sweaty—and I'd grab a guitar off the wall. After we finished, I'd grab my lesson papers and bike 25 miles again home!" He laughs at the memory. "It was hilarious. I felt like Lincoln walking 18 miles to go to school or something."

Hammett with his Gibson Flying V

Back then, Metallica were a quartet of hellions who ignited the underground thrash metal movement with their blazing, neck-breaking debut, *Kill 'Em All*, which was released on indie label Megaforce in 1983. But unlike Anthrax, Slayer and other thrash acts that were rising around that time, Metallica had a broader, more ambitious vision of what their sound could encompass. They just had to figure out how to pull it off.

By all accounts, their bassist Cliff Burton—who died tragically in a 1986 bus accident—was integral to helping the band expand its horizons. "Cliff studied music in college," Hammett says. "I had a grasp of music theory, thanks to Joe, but Cliff went the whole length and learned musical theory and everything. And he was *way* into harmonies. James really absorbed the dual-harmony thing and took it to heart. He made it his thing, but it was originally Cliff's. Cliff also inspired James greatly on counterpoint and rhythmic concepts."

In early 1984, armed with a batch of new material and fresh techniques, the band decamped to Copenhagen, Denmark (at the prompting of Lars, who is a Danish citizen), and began tracking the record with producer Flemming Rasmussen at Sweet Silence Studios. In two sessions spread over several months, Metallica cut the eight tracks that would comprise *Ride the Lightning*. The record contained *Kill 'Em All*–style ripping thrash ("Trapped Under Ice"), but it also incorporated acoustic sections ("Fight Fire with Fire"), epic compositions ("Creeping Death," "For Whom the Bell Tolls"), exciting structures ("Ride the Lightning"), expansive instrumentals ("The Call of Ktulu") and, most shockingly, a power ballad ("Fade to Black").

Metallica may have entered Sweet Silence as just another thrash band, but they left as one of the most sought-after acts in the scene. In the months following *Ride the Lightning*'s release, they were picked up by the major label Elektra and signed to powerhouse management company Q-Prime. With the die-hard metal underground already in their corner and their new backers poised to launch them out to mainstream audiences, Metallica set off on the path to becoming the biggest metal band on the planet.

HAIR AND MAKE UP BY ALICIA MARIE CAMPBELL

Today, *Ride the Lightning* ranks as a classic album in the metal genre. Looking back through the lens of the past 30 years, how has your view of the *Ride the Lightning* era changed?

It's interesting. Just this morning I was telling my kids what I was going to do today. I'm like, "These people are taking a picture of me in an electric chair!" They're both young, so of course they said, "Why?" I explained it's because we have a song called "Ride the Lightning" and that's another way of saying, "You're getting electrocuted in an electric chair!" Then I had to play them the song and sing them the lyrics. They're sitting there looking at me, like, *Wow*. [*laughs*]

So I'm sitting with them, listening to that "Ride the Lightning" guitar solo, and I was like, I have absolutely no recollection of putting all those harmonies on there! [*laughs*] When we were putting that song together, we had the intro riff, the verse, the chorus, and a part of the instrumental bridge. When the whole thing slows down and there's that solo section, I remember I pretty much played that solo as it is off the bat.

> "*RIDE THE LIGHTNING* WAS THE FIRST TIME I HAD A BLANK SLATE TO COME UP WITH GUITAR SOLOS. AND I HAD A F*CKING FIELD DAY."

When I recorded that in 1984, I was 21 years old. That's crazy. In 1984, a guitar solo like that was something. If you put it into context of what was going on back then, it was very modern sounding. Of course, if you put it into today's context, it sounds like classic rock. [*laughs*] It's not like today's norm, with sweeping arpeggios and 32nd notes everywhere. I also have to say that when I listened to it this morning, I realized that the actual sound of the album is still good. After all these fucking years, it still holds up sonically.

You were still on the indie label Megaforce when you recorded *Ride the Lightning*, which I assume meant you weren't working with a big budget. How'd you end up flying to Copenhagen to record with Flemming Rasmussen? Was that a Lars connection because he's Danish?

It was a Lars connection. Also, Ritchie Blackmore's Rainbow had recorded a couple albums there—*Difficult to Cure* and *Bent Out of Shape*—and they're recorded really well. At that time, studio time was cheaper in Europe than it was in the States. We were already over there, because we had just ended a European tour. Plus, we had the benefit of Lars being Danish, so we worked out a package deal with Sweet Silence Studios.

I remember we had landed in Copenhagen to record the album, and we needed a few days to get the songs together. We were in Mercyful Fate's rehearsal space in Copenhagen. They weren't there, so they lent it to us. So

Hammett at Metallica HQ, May 2014

we were in there playing, and I look up and through the window I see this guy with his back to me. I could tell it was King Diamond, and I was like, Uh-oh, there's the man himself. And then he turned around and he didn't have his makeup on! I was like, Woah... unmasked! [*laughs*]

Did you guys do a lot of writing in Denmark? Or did you have most of the tracks finalized before you arrived?
I remember "Fight Fire with Fire" and "Fade to Black" were finished in the basement of a friend's house in Old Bridge, New Jersey. I think it was this guy called Metal Joe [*Chimienti*]. Before we went to Europe to tour and eventually record in Denmark, we stopped on the East Coast to play some shows. We knew we needed to finish some of these songs. We had most of "Fade to Black," except the end part where the solo happens, and I came up with that there. I remember we were writing "Trapped Under Ice" there too. We were using that fast Exodus riff, and James came up with the chorus and I added that whole middle instrumental part. *Ride the Lightning* was written in a few places: the house in El Cerrito, New Jersey, Copenhagen, and down in L.A. before James and Lars moved up to San Francisco.

Were you writing the stuff in El Cerrito around the same time you were taking lessons from Joe Satriani?
Yeah, absolutely.

Do you remember any specific techniques that he showed you that ended up on *Ride the Lightning*?
All the stuff I learned from Joe impacted my playing a lot on *Ride the Lightning*. He taught me stuff like figuring out what scale was most appropriate for what chord progression. We were doing all sorts of crazy things, like modes, three-octave major and minor scales, three-octave modes, major, minor and diminished arpeggios, and tons of exercises. He taught me how to pick the notes I *wanted* for guitar solos as opposed to just going for a scale that covered it all. He taught me how to hone in on certain sounds and when to go major or minor. He also helped me map out that whole chromatic-arpeggio thing and taught me the importance of positioning and minimizing finger movement. That was a really important lesson.

You guys made a pretty serious jump in songwriting and style between *Kill 'Em*

OLD FRIENDS, NEW HEAD

KIRK HAMMETT AND RANDALL TAKE THEIR ASSOCIATION TO THE NEXT LEVEL WITH THE KH103 HAMMETT SIGNATURE HEAD.

KIRK HAMMETT HAS had a long relationship with Randall, which in recent years has resulted in a successful run of signature offerings, including the KH120RHS head and KH412 cab, KH75 combo, KH15 practice amp and KH3 preamp module. But Hammett and Randall are about to take their partnership up a notch with the soon-to-be-released KH103 amplifier.

"I was using the modular amps, but I realized I needed something extra durable to take out on the road," Hammett says. "The KH103 is what I was looking for. It's point to point and hand soldered and made so well. It has these amazing gain stages, which really make the amp sound above and beyond."

The KH103 is born out of three years of meticulous prototyping with famed amp designer Mike Fortin. The 120-watt three-channel all-tube amp has been road tested and refined through some serious gigs, including the Big Four Yankee Stadium concert, as well as tours through Abu Dhabi, India and Metallica's 30th anniversary shows in 2011 at the Fillmore in San Francisco.

"When Mike first came over with this new amp design, I plugged it in and fell in love," Hammett says. "It instantly became a part of my sound. That amp is basically the sound you hear in the movie *Through the Never* [*Metallica's 2013 IMAX concert film*]. It's a part of my touring sound and will be a part of my recording sound in the future. It's a great-sounding amp. It's given me the tone I've been chasing for a long time."

The new Randall KH103 will debut this fall with a retail price point of $3,749.99.

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- 120 watt, three-channel all-tube (nine 12AX7 and four 6L6) amplifier.
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Metallica around the time of *Ride the Lightning*'s release.

FIN COSTELLO/GETTYIMAGES

***All* and *Ride the Lightning*. Lars has said that Cliff Burton was an important force in pushing Metallica in this new progressive direction. What was your experience like working with Cliff during this time?**
Cliff was a total anomaly. To this day, I'm still trying to figure out everything I experienced with him. He was a bass player and played like a bassist. But, fucking hell, a *lot* of guitar sounds came out of it. He wrote a lot of guitar-centric runs. He always carried around a small acoustic guitar that was down tuned. I remember one time I picked it up and was like, "What is this thing even tuned to, like C?" He explained that he liked it like that because he could really bend the strings. He would always come up with harmonies on that acoustic guitar. I would be sitting there playing my guitar and he'd pick up his bass and immediately start playing a harmony part. And he would also sing harmonies. I remember the Eagles would come on the radio and he would sing all the harmony parts, never the root.

The harmonies are really apparent on this record, too, on tracks like "Creeping Death."
Totally. He wrote that "Creeping Death" harmony part and the harmony in the intro to "Ride the Lightning." He even helped me with a lot of the harmony stuff I played in the solo to "Ride the Lightning." I remember, I thought he'd just grab a bass and show me. But no, he had me write out all the notes in my solo on a piece of paper. Then he grabbed a pencil and went through and notated it, "If you're playing E, then G, then A, then C…" I'm looking at him like, *What*? But I took the paper and worked it all out. And you know what? It was perfect.

What was the actual recording experience like when you finally entered Sweet Silence Studios? It was winter and you were far away from home. Did the isolation make for a super-creative experience or a lonely one?
It was super creative, but it was also very lonely and depressing for us because we were one step away from being homeless. We had all embarked on this to become signed by a record company, make records and go on tour. But at the time we were living a hand-to-mouth existence, and all of us were worrying about what was going to happen. Would a gig show up? Or would we get a phone call saying, "You guys are too extreme." There were a lot of different factors.

We were also lonely because we were so far away from home. At least Cliff, James and I. We all had girlfriends at the time, and we were away for three or four months at a time. It was that sort of lonely feeling you get from being on the road and away from loved ones for a long time. I think that basic feeling was channeled into the album.

Where were you staying while you were over there?
We lived at the studio. Well, first we were staying at our friend's house, but we totally thrashed it. Then we were living upstairs in an empty floor of the studio. That was crazy, because it was the middle of winter and we're living among piles of asbestos and particleboard. But we rallied around each other, because that's all we really had at that point. All of us were taken out of our lives, like maybe a year and a half prior with *Kill 'Em All*, and we fended for ourselves. We were so young and just trying to figure it out. A lot of the time we didn't know what we were going to do, and we were fearful. I think that's why we really embraced the consumption of alcohol so much. [*laughs*] We drank *a lot*. Actually we drank tons up to 1998. [*laughs*]

It's interesting that you say that, because nowadays Metallica are an institution. There are probably fans born in 1998 that never realize at one point you were just another struggling band.
Totally. You know that we actually recorded *Ride the Lightning* in two different time periods? We started recording, then we took a break and went over to England to do a tour with the Rods and Twisted Sister. But when we got to England, the tour got canceled. We had no money, so we got stuck and couldn't get back to Denmark. So we stayed in England for a couple weeks, and I just hung out and drank a lot of English beer. [*laughs*]

But yeah, I remember a time when I only had one fucking guitar. I had to borrow a second guitar in the studio for *Kill 'Em All*, because my guitar didn't have a whammy bar. Even when *Ride the Lightning* came along, I just had three guitars. I had the black-and-white Gibson Flying V, a red Fernandes and the Edna, which was a black Fernandes Strat that was on the cover of [The $5.98 E.P.:] *Garage Days* [Re-Revisited]. Those were my three guitars.

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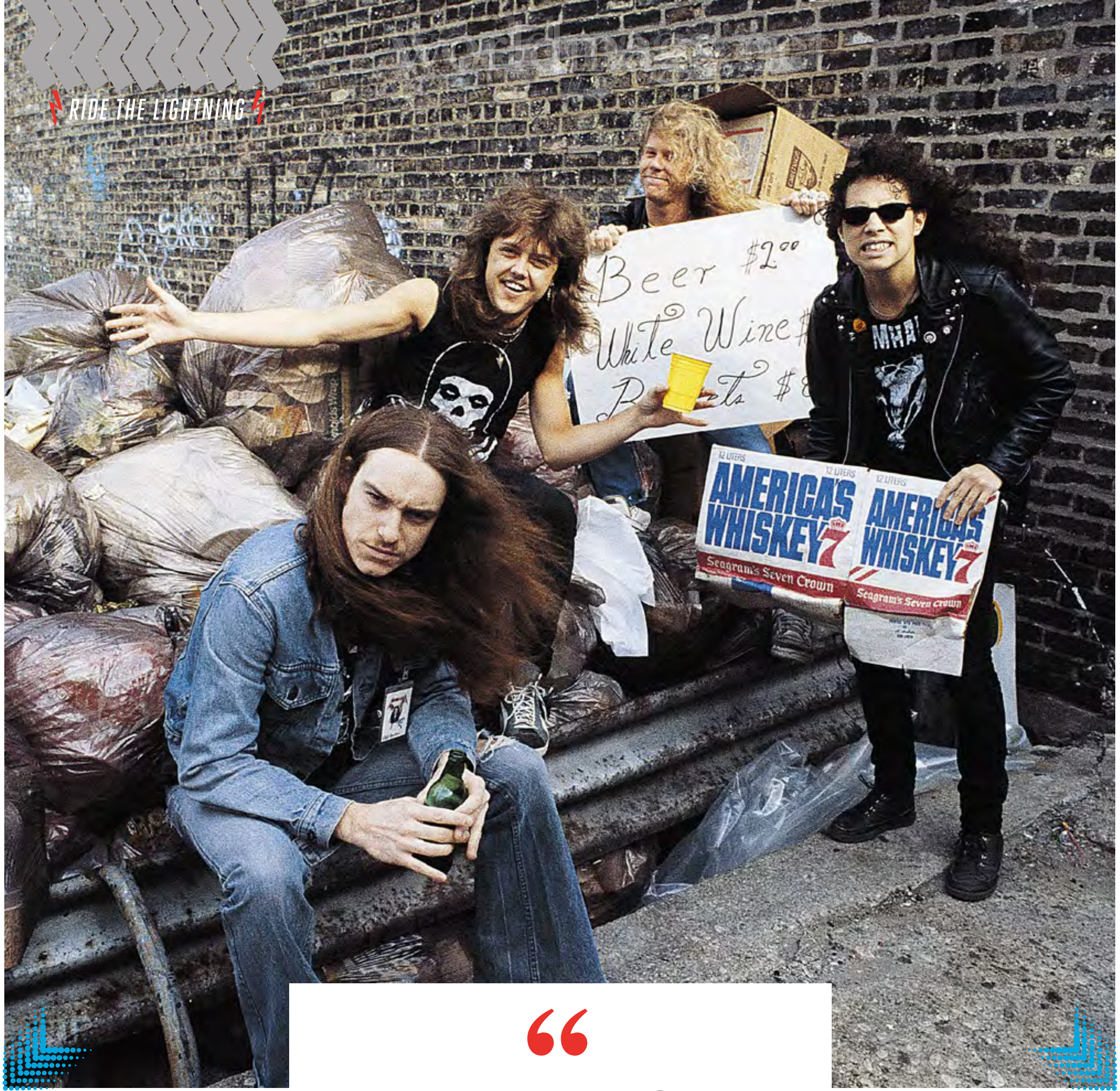


(from left) Burton, Ulrich, Hetfield and Hammett

ROSS HALFIN

> “WE WERE ONE STEP AWAY FROM BEING HOMELESS.”

Speaking of gear, is it true that all your Marshall amps were stolen in Boston right before you headed over to Denmark?

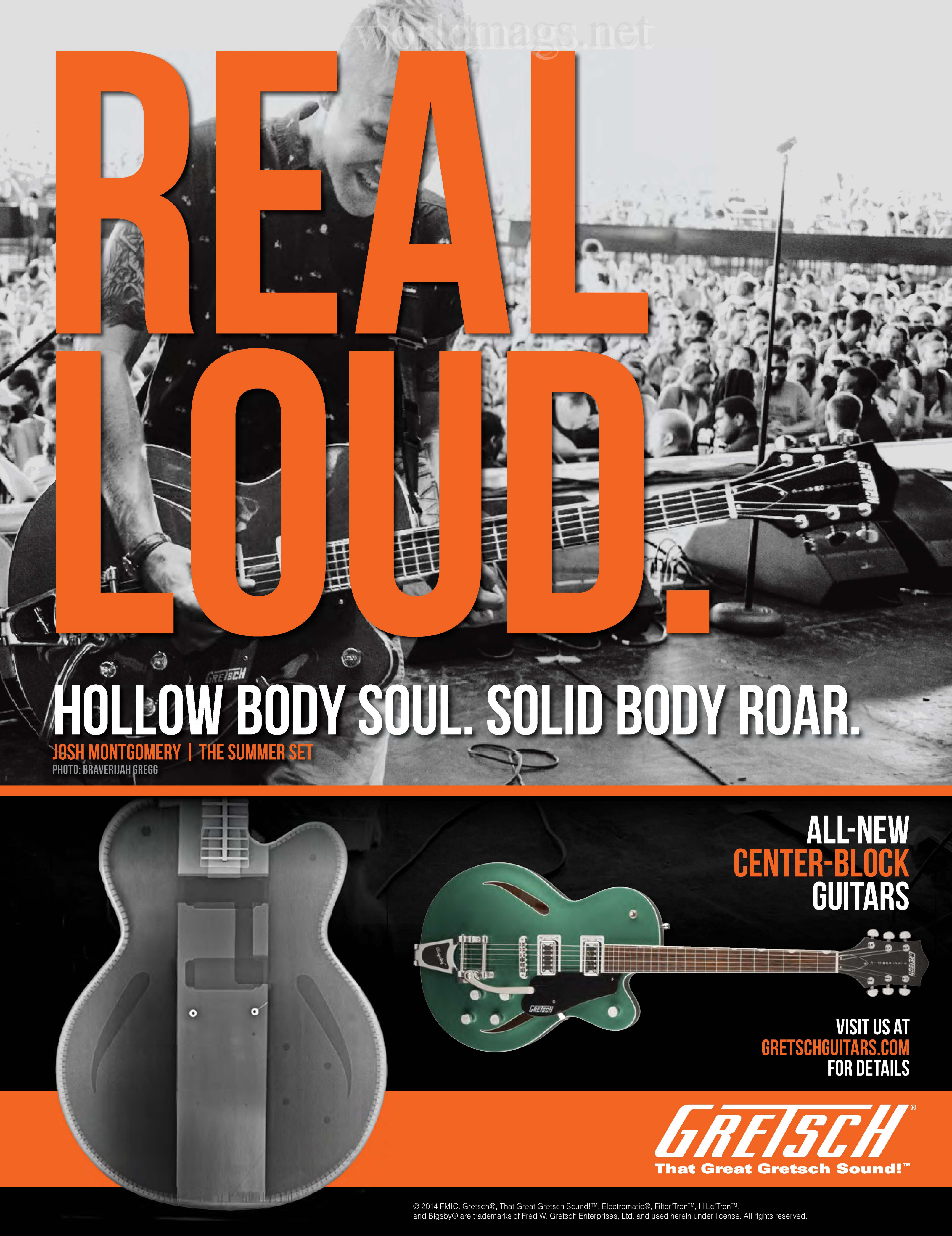
Yes. And when we got to Denmark, they only had a few amps in the studio. That country is so small that all the major music stores are in Copenhagen. So Flemming Rasmussen called all the stores and said, “Bring down *all* the Marshalls that you have.” We tried ’em all and found a couple that were good. We just worked with what we had. Oh, there was this guy in some band that had a *great*-sounding Marshall that we used. We dubbed it the “Best Sounding Marshall in Denmark.” We used his head for the majority of the album.

What other gear were you using back then?

I had the [*Dunlop*] Cry Baby wah I’ve always had and an [*Ibanez*] Tube Screamer. On *Kill ’Em All*, I used a Boss Super Distortion, because my Tube Screamer got stolen. But on *Ride the Lightning* and on every album since, there’s always been a Tube Screamer for the solos. Actually, we were just rehearsing some acoustic stuff for an acoustic gig. I needed a boost to drive my solo, and what do I go for? The Tube Screamer. And it worked perfectly.

***Ride the Lightning* was the first record you had writing credits on. [*Hammett replaced original lead guitarist Dave Mustaine in 1983 prior to the recording of* Kill ’Em All.] At that point were you feeling a lot more comfortable about bringing your ideas to the band?**

Absolutely. Actually, the title “Ride the Lightning” was my idea. I had taken it from a passage in a Stephen King novel, *The Stand*. There’s this prisoner, and the line’s something like, “He was stuck on death row and ready to ride the lightning.” Anyway, when I joined the band, those guys went out of their way to make me feel comfortable. It wasn’t like when Jason [*Newsted*] joined the band [*after the death of Cliff Burton*], and we weren’t as far established as we were when



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JOSH MONTGOMERY | THE SUMMER SET

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Hammett in the electric chair from his horror memorabilia collection

[*bassist*] Rob [*Trujillo*] joined. We hung out all the time back then. I remember right after recording *Kill 'Em All*, James was like, "Check this out," and played me the riff to "Creeping Death." But it was played *really* slow, like half time. It just naturally sped up over the course of time.

The middle section of "Creeping Death" came from some material you were working on during your time in Exodus. How exactly did it find its way into that song?

We had the rough outlines of a few songs, like "Creeping Death," "Ride the Lightning," "Fight Fire with Fire" and "Fade to Black." As we were getting those songs together, I gave them a bunch of riffs. Not only did they listen to my riff tape but they also listened to the Exodus demo tape. That's how certain riffs got taken out of the demo, like the fast riff in "Trapped Under Ice" and the "Die by my hand" riff from "Creeping Death," which I wrote when I was 16 or 17 years old.

"Ride the Lightning" is also partially credited to your predecessor, Dave Mustaine. Were you conscious about constructing the solo in a way that really distinguished yourself from him?

He had nothing to do with any of the guitar solos on *Ride the Lightning*. That was more of the situation with *Kill 'Em All*. For that record, I was the new guy on the block. I thought, Okay I'll start the solos the way Dave did, and then I'll go somewhere else. His approach and my approach are completely different when it comes to solos. For me, *Ride the Lightning* was the first time I had a blank slate to come up with guitar solos. And I had a fucking field day.

The opening track "Fight Fire with Fire" begins with an acoustic intro, which is a huge statement coming on the heels of the thrashing cuts that made up *Kill 'Em All*.

That acoustic piece was Cliff's! Cliff wrote that on the downtuned acoustic guitar I was talking about. He had a really good grasp of playing the guitar, and a good grasp of classical modulations. That intro was his piece. We heard it and stuck it onto "Fight," and it worked fantastic. We knew that was going to be the opening track. There was no question about it.

I heard a rumor that the instruments on "For Whom the Bell Tolls" were tuned slightly sharp to match the opening bell that chimes.

Nope. The chimes are slightly flatter. [*laughs*] Nah, it's not us…it's the chimes! Again, that bass intro was something Cliff had. He would play it all the time at soundcheck. I remember the first time he played it thinking, Wow. That's a *weird* fucking riff. It was unlike anything I'd ever heard.

"Fade to Black" raised some eyebrows among fans at the time, because it was a ballad. But I'm wondering from a technical standpoint, was that track harder to cut because you all couldn't hide behind tons of loud guitars?

I realized that some of the more diffi-

{*continued on page 160* }

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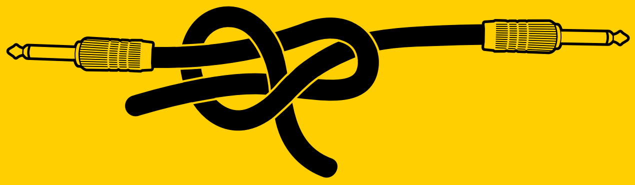
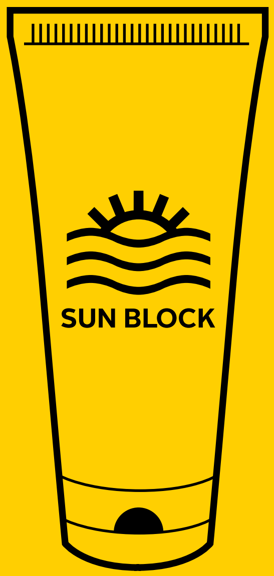
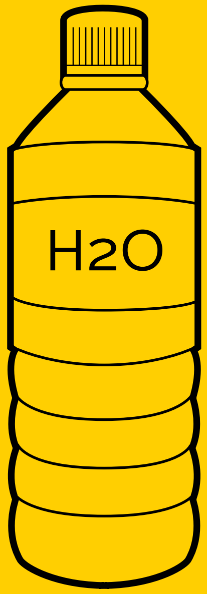
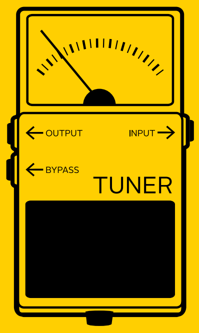
The SUMMER TOUR SURVIVAL GUIDE



THE GUITARISTS OF **AVENGED SEVENFOLD**, **MORBID ANGEL**, **TRIVIUM** & OTHER METAL ACTS TELL HOW THEY'LL BEAT THE HEAT AND TAME THE CROWDS ON THE SEASON'S BIGGEST TOURS.



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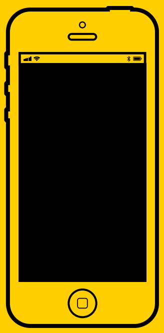
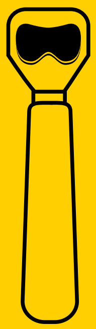
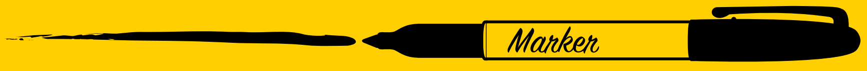




INTERVIEWS BY **SAMMI CHICHESTER AND JEFF KITTS**



> “MY GEAR IS PRETTY EASY. I USUALLY JUST PLAY THROUGH MY HELLWIN AMP AND SCHECTER SYNYSTER CUSTOM.”

SYNYSTER GATES

AVENGED SEVENFOLD

DAVID WOLFF - PATRICK/REDFERNS/GETTY IMAGES

YOUR SWEATIEST CONCERT EVER?
Definitely the 2004 Warped Tour when we played in Arizona. It got up to 127 degrees, and I felt like I was going to faint. So we drank a bunch of margaritas to keep us extremely sedated.

CONSIDERATIONS WHEN PLAYING AN OUTDOOR SHOW VERSUS AN INDOOR SHOW?
Nothing at all. We just go out there and have a lot of fun. I mean, the only time you’re ever worried about anything is if there are extreme elements, like rain or crazy wind.

PRIMARY GEAR YOU’LL BE PLAYING THIS SUMMER?
My gear is pretty easy. I usually just play through my Hellwin amp and signature guitar [*Schecter Synyster Custom*]. I’m not a big effects sort of guy—I like to keep it simple.

ONE ITEM YOU WILL CARRY WITH YOU AT ALL TIMES THIS SUMMER?
A ProTools rig strapped to my back, literally. It keeps me sane, writing a bunch of different stuff like classical stuff or any guitar stuff. I don’t like being locked in a cage on the creative scale. I need an outlet.

HIGHLIGHT OF YOUR BAND’S SET LIST?
I’m really excited about the reaction “This Means War” [*from 2013’s* Hail to the King] is getting these days. That’s a real fun song to play, and I like the grooves and riffs.

TIPS FOR WINNING OVER A TOUGH CROWD?
You just have to be confident. Don’t give ’em anything to further their disapproval. Just go up there, rock out, and act like it’s a base of your fans. And don’t scream and yell at them.

ADVICE FOR A BAND JUST STARTING TO PLAY LIVE?
Just go up there and enjoy it, because it’s a really special thing to be able to do. We interact with the crowd, turn it into a party. I wouldn’t worry about the performance or having a stiff and rigid structure for the show. If you keep it loose, you’ll find yourself, eventually.

★ THE SUMMER ★
SLAUGHTER TOUR

DAVID VINCENT

MORBID ANGEL

TIPS FOR PLAYING IN EXTREME HEAT?

I'm one of those fellas that sweats like a pig by song number two, and it doesn't matter what the heat is. As my grandmother told me, I'm damned to go to hell anyways, so I look at this as preparation.

ONE ITEM YOU'LL CARRY WITH YOU AT ALL TIMES THIS SUMMER?

My iPad. That's one small item that seems to pack easily and gets me through most of the tasking I need to do.

CONSIDERATIONS WHEN PLAYING AN OUTDOOR SHOW VERSUS AN INDOOR SHOW?

Usually, the indoor ones are worse than outdoor ones, because at least there's a breeze or fresh air outside. Sometimes, indoors, it's not even hot—there's just no fresh oxygen. So that's challenging. You just have to condition your body to jive with a different climate. So I work out every day; I do my stretches. I don't like fans. All they do is blow hair into my mouth.

PRIMARY GEAR YOU'LL BE PLAYING THIS SUMMER?

I only use Dean Guitars, and Trey [*Azagthoth, guitarist*] uses Dean and some Ibanez. We have our full backline, and we have some stage accoutrements that we bring with us.

TIPS FOR WINNING OVER A TOUGH CROWD?

It's not a question of winning but earning. From my perspective, when there's a band that's playing and I'm observing them for the first time, I like some form of convincing emotion—something that's believable and doesn't seem like it's just the band going through the motions.

HIGHLIGHT OF YOUR BAND'S SET LIST?

It doesn't matter what set we play, when we go out and play, we are Morbid Angel and that is the important thing.

ADVICE FOR A BAND JUST STARTING TO PLAY LIVE?

Well, I would probably ask them what else do they do. And if it sounded like something that was a real career choice, I would probably encourage them to just stick to that, because this business is anything but kind or fair. If you're not a soldier prepared to go into battle on a daily basis and deal with that kind of stress and emotion, then it's probably not for you.

TOM WILLIAMS

STRAY FROM THE PATH

YOUR SWEATIEST CONCERT EVER?

It was at this place called the Nile Underground in Arizona. It was a room that holds about 250 people, but there were about 400 people there. It was so hot that I sweated into my pickups and they shorted out. Back then I didn't have a backup guitar, because I couldn't afford one.

ONE ITEM YOU'LL CARRY WITH YOU AT ALL TIMES THIS SUMMER?

Probably water bottles so I don't die of dehydration. [*laughs*] But other than that, I'm hoping to have a skateboard, because usually the grounds of a Warped Tour show are huge. It might be fun and quicker getting around using that. It's like summer camp for bands, really.

CONSIDERATIONS WHEN PLAYING AN OUTDOOR SHOW VERSUS AN INDOOR SHOW?

Sound good, obviously. We ended up going out and hiring a sound guy for this tour, because we know from playing a couple of festivals that performing outside is completely different from playing in clubs. You definitely have to make some adjustments.

PRIMARY GEAR YOU'LL BE PLAYING THIS SUMMER?

I have a pretty ridiculous pedal board. On the pedal pad, I have the essentials: tuner, noise compressor, Boss DD-3 Digital Delay pedals, a DigiTech Whammy Pedal. I have all Fender Stratocasters, including one that I've customized over the years. The only thing original on it now is the wood itself. It has EMG pickups in it and my own toggle switch. It's my baby, and I don't play any shows without it.

TIPS FOR WINNING OVER A TOUGH CROWD?

It may sound cheesy, but you have to make sure you give it your all. We are a highly energetic band, and we are constantly moving around onstage. There are times I've watched bands struggle with a crowd, and they give up and stand there. You gotta understand that there could be people in the back of the room that are feeling it, so nail your performance. Just power through it. You have to always think there is someone in the room waiting to hear your band, so give them the show they were waiting for.

HIGHLIGHT OF YOUR BAND'S SET LIST?

We're looking forward to playing "Badge & a Bullet," the first single from our new album, *Anonymous*. I don't know what to expect going into a big festival like this. It's our first time going into a monster tour, so we're going to find out the hard way.

WARPED TOUR

DAVID VINCENT: GARY WOLSTENHOLME/REDFERNS/GETTY IMAGES; TOM WILLIAMS: STEFAN HOEDERATH/REDFERNS VIA GETTY IMAGES

JOHN GALLAGHER

DYING FETUS

★THE SUMMER★ SLAUGHTER TOUR

YOUR SWEATIEST CONCERT EVER?

One time in Phoenix we played some shithole that was really hot. Indonesia was fucking hot. It just depends on the time of the year.

TIPS FOR WINNING OVER A TOUGH CROWD?

You don't want to kiss ass with anything in life, because people see right through that. So just do your thing. I'm not there to beg people to do anything. If they want to stand there and be jackoffs, that's fine. If they want to kill each other, that's better. But that's up to them. I see some bands practically begging the fans to mosh, but fuck that. If they like it, they'll do whatever they want to do. That's what we do.

ADVICE FOR A BAND JUST STARTING TO PLAY LIVE?

Figure it out for yourself. I had to figure everything out for myself. It's trial and error.

JOHN GALLAHER: ARY WOLSTENHOLME/REDFERNS/GETTY IMAGES; JUSTIN AUFDEMKAMPE: JULEN ESTEBAN PRETEL

MAYHEM FEST

JUSTIN AUFDEMKAMPE

MISS MAY I

YOUR SWEATIEST CONCERT EVER?

It was in Louisville, Kentucky, at this place called Uncle Pleasant's, back in 2010. There were a lot of people inside this small place, so the combination of the heat outside, the heat coming off people inside, the lights, and the fact that the ceilings were eight feet high just trapped the heat. About mid set, I was so hot that I thought I might pass out. I ran out of water about halfway through playing, so I just had to tough it out. After we played the last note, I darted for the back door. I was beyond dizzy at that point and getting outside was a godsend.

TIPS FOR PLAYING IN EXTREME HEAT?

Sometimes when it's really humid outside and there's a lot of condensation, wrapping your in-ear monitor pack and guitar wireless pack in plastic can help protect them from moisture. If those things go out, I can't hear what I'm playing or my guitar signal will go out.

ONE ITEM YOU'LL CARRY WITH YOU AT ALL TIMES THIS SUMMER?

Sunglasses. I get headaches if I squint for too long. The combination of a headache and being dehydrated is the worst feeling, so sunglasses and a water bottle are a must in the summer heat.

CONSIDERATIONS WHEN PLAYING AN OUTDOOR SHOW VERSUS AN INDOOR SHOW?

One of the biggest problems I ran into playing on Warped in 2011 and 2012 was the dust getting into my gear. Almost every day there was some sort of dirt on both of them. The wind carries it, and it can be a real pain in the ass for you or your tech.

PRIMARY GEAR YOU'LL BE PLAYING THIS SUMMER?

I recently started playing EVH 5150 III heads, which I'm falling in love with more and more with every tour that passes. I'll be running a pretty standard pedal setup at the front of the stage as well: a Boss TU-3 tuner into a Maxon OD808 Overdrive pedal to an ISP Decimator noise-reduction pedal and after that to a Boss DD-7 Digital Delay. All of these are in my guitar chain and run straight into my head. We'll be using Orange cabs too. We've been using them for a couple of years, and they're really the only things in my rig that have stayed the same. As far as guitars, I'll be using the Charvel San Dimas Style guitars for all of the festivals this summer.

TIPS FOR WINNING OVER A TOUGH CROWD?

Sometimes it's as simple as one song or one thing your singer says between songs that gets a crowd going. When I went to shows as a kid, it always made me more comfortable when I saw the guitarist moving around onstage. It let me know that I could just let loose and have a good time. So now, at every show, I give my all for the fans that have paid to see our band play, but even when playing in front of the worst crowds, I try to move around as much as possible. Playing in front of a bad crowd actually fuels me.

MATT HEAFY

TRIVIUM

TIPS FOR PLAYING IN EXTREME HEAT?

Luckily, since our band is from Florida, we're never really hot.

ONE ITEM YOU'LL CARRY WITH YOU AT ALL TIMES THIS SUMMER?

Me and some of our crew guys have trained and learned jiu-jitsu. So my 10-by-10 jiu-jitsu mats, my gi and my yoga mat—those are the essentials.

CONSIDERATIONS WHEN PLAYING AN OUTDOOR SHOW VERSUS AN INDOOR SHOW?

As far as set lists go, I believe there is a certain threshold of speed and technicality that doesn't translate well live under any circumstances. There is an extreme side of music to our band, and if you play very fast and very brutal, it does literally get lost in the air.

PRIMARY GEAR YOU'LL BE PLAYING THIS SUMMER?

It's just my [*Epiphone Les Paul Custom*] signature guitars. There's just no purpose for refrigerators of stacked gear or pedal boards upon pedal boards. I cut all that out and our tone is clearer, and it's the most powerful it's ever been right now. I've always believed that the less space between my fingers and the listeners' ears, the better.

TIPS FOR WINNING OVER A TOUGH CROWD?

I believe that there's a fine line between berating and being strong and encouraging. I've seen a lot of frontmen get very angry at a crowd when they're not getting their way. That's one way to lose a crowd even further. I find that if you come out with a unified feeling, allowing the crowd to be a part of you, you can still be aggressive and empowering.

HIGHLIGHT OF YOUR BAND'S SET LIST?

Usually when we play "Strife," people get into it. It's cool to see the power of a single. If not, then definitely "In Waves" gets reaction.

ADVICE FOR A BAND JUST STARTING TO PLAY LIVE?

Practice your instruments. I'm always shocked at how many guitarists out there are terrible but still get accolades. Anything any great guitar player has ever done is possible for any other guitar player. Anything you see, you can do; it just takes time, practice and dedication.

We were signed to a major label at 18 years old, and we've made every mistake you can make being in a band. I'm happy we did those things early. You have to make mistakes to know how to fix them. You have to have guitars break and go through technical difficulties. I wouldn't change any of those things. I would rather hear a singer struggle to hit a note and have emotion versus hearing it though a computer.

MAYHEM FEST

BENNETT VOGELMAN

CROWN THE EMPIRE

YOUR SWEATIEST CONCERT EVER?

The sweatiest concert we ever played was at the Speak Easy Lounge in Lake Worth, Florida, on our first headlining tour. It was so hot, you could literally see everyone's perspiration in the air. We walked into the venue before our set and within maybe 30 seconds, we were completely drenched in sweat. By the end of the set, all of us could barely breathe.

WARPED TOUR

TIPS FOR PLAYING IN EXTREME HEAT?

Make sure that you have water onstage for each person. Wear short sleeves, and depending on how hot it is, you might want to tone down how intense you play onstage—which is something we never do.

ONE ITEM YOU'LL CARRY WITH YOU AT ALL TIMES THIS SUMMER?

My phone and a water bottle. That's about it.

CONSIDERATIONS WHEN PLAYING AN OUTDOOR SHOW VERSUS AN INDOOR SHOW?

Basically, the deal with outdoor shows is there are no lights in the afternoon, so you have to make up for it with how you interact with the crowd. You also have to account for any weather that you might encounter, like rain, lightning, thunder, wind and dust storms. Plus, with some outdoor shows, you're really far away from the crowd because of the barricade, which makes it a little hard to get up close and personal with the fans.

PRIMARY GEAR YOU'LL BE PLAYING THIS SUMMER?

Right now we're actually looking into switching over to running things all digital. We'll have a computer that runs a stand-alone guitar plug-in—probably Line 6's POD Farm—that emulates a guitar tone very similar to the one used on the actual song.

TIPS FOR WINNING OVER A TOUGH CROWD?

That's tricky. We've had our fair share of tough crowds over the last few years, and it's really a different animal every time. What we normally do is make sure we're confident. We're at that show playing it for a reason, and understanding that helps keep our morale high, even when the crowd sounds like crickets chirping.

MATT HEAFY: JESSE WILD/TOTAL GUITAR MAGAZINE/GETTY IMAGES; BENNETT VOGELMAN: DOUG SONDERS

WARPED TOUR

AJ REBOLLO

ISSUES

JESUS MARTINEZ

TIPS FOR PLAYING IN EXTREME HEAT?
Water! I know it may be an obvious answer, but believe me, if you don't down water when it's hot out, you can guarantee you'll be spewing all over the place and your head will feel like a balloon.

CONSIDERATIONS WHEN PLAYING AN OUTDOOR SHOW VERSUS AN INDOOR SHOW?
Outdoor shows are always a little less intimate, since the crowds are usually bigger, so I've learned that you have to engage the crowd as much as possible. Look at the one dude at the back losing his mind all by himself, point to him, and beckon him toward you like a young seductress. Hopefully, he'll wake some people up while he's crowd surfing his way to the front.

PRIMARY GEAR YOU'LL BE PLAYING THIS SUMMER
For starters, my brand-new Axe-Fx II. I love that thing. As far as guitars go, I'll most likely be using my ESP LTD MH-417 seven-string.

TIPS FOR WINNING OVER A TOUGH CROWD?
One thing I always do is just mess around with them from the stage. Let them know you're just a regular person. It'll be easier for them to connect with you, and eventually they'll start to open up as you get further into your set.

> "LOOK AT THE ONE DUDE AT THE BACK LOSING HIS MIND ALL BY HIMSELF, POINT TO HIM, AND BECKON HIM TOWARD YOU LIKE A YOUNG SEDUCTRESS."

HIGHLIGHT OF YOUR BAND'S SET LIST?
The chant in "Hooligans," hands down. We've been playing that song for over a year now, and I still can't help but get a little chill up my spine every time I hear the crowd chanting back.

ADVICE FOR A BAND JUST STARTING TO PLAY LIVE?
Be persistent! Don't be discouraged if you play a bad show or your first few crowds aren't into your set. Keep at it. You have to go out there with the intention of *making* fans, not hoping you'll gain some!

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▶ YOUR SWEATIEST CONCERT EVER?

Two shows come to mind. The first one was in Paris, France. I have no idea why it was so hot in this venue, but it was a sold-out show and we were headlining, so we had a long set to play. It was just miserable. The other one was Emo's outdoor stage in Austin, Texas. It just traps heat. It was so hot, I thought I was going to pass out, and at one point my vision starting blurring. It was tough.

TIPS FOR PLAYING IN EXTREME HEAT?

As long as I can stay hydrated and not pass out—which actually has been a legitimate concern to me a handful of times—I actually like playing in the heat, because all the sweating and heat relaxes my muscles.

ONE ITEM YOU'LL CARRY WITH YOU AT ALL TIMES THIS SUMMER?

My laptop is going to be crucial for a variety of reasons. We're working on a new record, and I think we're actually going to be recording the vocals on our bus.

HIGHLIGHT OF YOUR BAND'S SET LIST?

I think we have a very diverse set this year, and we're going to play stuff from all our records. Our music is very guitar driven, so some of the more technical songs are what the crowd seems to like. I think we may even play a new song, so that may be the highlight.

CONSIDERATIONS WHEN PLAYING AN OUTDOOR SHOW VERSUS AN INDOOR SHOW?

For me, if we're playing in the daytime, we just need to be prepared to be out in the sun. I have really sensitive eyes, so it's hard for me to see out in the sun. I've had to wear sunglasses onstage before, which I think is kind of goony, but you know, you got to do what you got to do to get through the set.

PRIMARY GEAR YOU'LL BE PLAYING THIS SUMMER?

I've actually been playing though a setup of software on my computer. I have a variety of presets that I've made, and it's all automated to run in time with the songs. So our setup is fairly complex, but it's also pretty simple because there's not much gear to lug around, which is nice on a festival tour like this where there's limited time. Beyond that, I have a pretty simple pedal board for the things I don't want to automate. As for guitars, I'll be playing Jacksons.

TIPS FOR WINNING OVER A TOUGH CROWD?

Give it all you've got, and try not to think too much about what the crowd is thinking. Ultimately, we make music for ourselves first, and then people kind of have to follow along after that. Play music for yourself and enjoy it, and I think you'll have a better chance of people seeing your passion and appreciating it.

ADVICE FOR A BAND JUST STARTING TO PLAY LIVE?

Make sure you get set up fast and break down fast and play the set time that you're supposed to play so you have good rapport with the business side of things. And make sure you put the practice in and you're confident with your material when you step up on the stage. As soon as you get up on the stage in front of the crowd, everything is suddenly a little bit harder than it was in the practice space. There's so much more stuff going through your mind, and the pressure is on.

MICHAEL KEENE

THE FACELESS

★ THE SUMMER ★ SLAUGHTER TOUR

MAYHEM FEST

RUBEN ALVAREZ

UPON A BURNING BODY

YOUR SWEATIEST CONCERT EVER?

It was on Mayhem a few years ago as local support. It was so hot, our shoes were getting stuck to the stage because they were melting.

TIPS FOR PLAYING IN EXTREME HEAT?

Just make sure you always have a bottle of water handy so you don't pass out. If you're performing and you know you're going to be in direct sun, make sure you have a little fan to keep you cool.

ONE ITEM YOU'LL CARRY WITH YOU AT ALL TIMES THIS SUMMER?

Sunblock. [*laughs*] When I'm walking around Mayhem, I have sunblock and water and try to stay in the shade, because it's brutal. We wear suits and we rock them out there in the sun.

CONSIDERATIONS WHEN PLAYING AN OUTDOOR SHOW VERSUS AN INDOOR SHOW?

There's so much you have to worry about weather-wise with temperature. Guitars obviously fluctuate with temperature and humidity. I notice that if it's a really hot day and my guitars are sitting there, it just loosens them up. I have to retune after every song.

PRIMARY GEAR YOU'LL BE PLAYING THIS SUMMER?

We have a wall of cabs and these giant metal bullhorns that we set up onstage. They're huge! As far as guitars, we use Halo guitars as well as Peavey amplification.

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JORDAN ECKES & CAMERON HURLEY

WE ARE THE IN CROWD

TIPS FOR PLAYING IN EXTREME HEAT?

JORDAN ECKES Stay hydrated and don't play on an empty stomach! The last thing you want to do is pass out onstage and cause a panic. Trust me: playing on 120-degree days is no joke.

CAMERON HURLEY Pace yourselves, stay hydrated, and try not to drink too much alcohol before you play. There isn't much more you can do about the heat, so you'd better get used to standing around in sweat-soaked clothes.

YOUR SWEATIEST CONCERT EVER?

HURLEY It was at the Cockpit in Leeds, England, on our headlining tour of the U.K. earlier this year. The venue is shaped like a giant soup can, and when it's packed it feels like you're playing in one, too. Our clothes didn't dry for about two days after that.

ONE ITEM YOU'LL CARRY WITH YOU AT ALL TIMES THIS SUMMER?

ECKES Sunglasses.

HURLEY I tend to lose most of things I should carry on me at all times. But one thing I'll never tour without is my FGN Masterfield guitar. It's a beautiful, Japanese-made semi-hollowbody, and I can get just about any sound I'm looking for out of it.

CONSIDERATIONS WHEN PLAYING AN OUTDOOR SHOW VERSUS AN INDOOR SHOW?

ECKES When you're running entirely DI like we do, there will be times when the wind will completely throw the sound around, so you need to be aware of that. And we always need to be prepared for rain.

HURLEY Don't underestimate how much the sun will wear you down. The first few times you have to play outside in the middle of the summer, you'll feel like you just ran a triathlon. If it's really sunny and you use a lot of pedals, try putting them somewhere onstage where there's shade.

PRIMARY GEAR YOU'LL BE PLAYING THIS SUMMER?

ECKES Nothing too fancy, just my Music Man Reflex custom and an Avid Eleven Rack for amp simulation. For a long time I used a JCM 900 through a Palmer PDI-03 speaker simulator, but it makes life so much easier having a two-space rack. Once everything is mixed at front-of-house, it's really hard to tell what's "real" and what's digital these days.

HURLEY Over the past few years, we've slowly transitioned to having a fully digital setup. I'm playing an Avid Eleven Rack with a MIDI-controlled pedal board. It's simple and easy to travel with, and it's very convenient to transition from using it for writing and demoing when we're off tour to using it as a live rig on tour.

TIPS FOR WINNING OVER A TOUGH CROWD?

ECKES If a crowd isn't feeling your set, there's really not much you can do besides try to pump them up. Talk about whoever's headlining that day, and try to interact with the crowd instead of playing your set as fast as possible.

HURLEY Don't lose confidence if the crowd doesn't seem blown away. Chances are there was at least one person who loved it, and they'll remember it.

ADVICE FOR A BAND JUST STARTING TO PLAY LIVE?

ECKES Get your drummer on a click. It will make your live show more enjoyable and you'll grow tighter as a band. Don't be afraid of laying out banter for your set before a show. Make sure your lead singer knows what he or she needs to say before a particular song. Just have fun—and, please, use a floor tuner!

HURLEY When you're first starting out, you might be more worried about playing a perfectly tight set and forget that you also need to put on an entertaining show. Keep the crowd engaged, and get them involved with the show so they can connect with more than just the music.

WARPED TOUR

JORDAN ECKES: ANDREW BENGE/REDFERNS/GETTY IMAGES; CAMERON HURLEY: BRIGITTE ENGL/REDFERNS/GETTY IMAGES; BOTTOM: ANDREW BENGE/REDFERNS/GETTY IMAGES

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MISHA MANSOOR
Periphery

The Axe-Fx II is way beyond just amp modeling or effects processing! This is is the new standard for guitarists... The new "must have."

TOSIN ABASI
Animals As Leaders

The Axe Fx II inspires me to create sounds that transcend the conventional guitar amp. I consider it another instrument, and indispensable.

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MIKE SCHLEIBAUM

DARKEST HOUR

WHAT WAS YOUR SWEATIEST CONCERT EVER?

The hottest I remember it being onstage was at the 2004 Ozzfest in Albuquerque, New Mexico. I think it may have been 106 or 107 degrees. All I know was it felt like playing on the surface of the sun. We were new to outdoor touring at that time and totally unprepared. I remember after that show, all the white ink in my tattoos raised up because of the sunburn I got that day.

TIPS FOR PLAYING IN EXTREME HEAT?

The first rule is to not get too drunk. That can lead to some real bad hydration situations when it's hot out. What you should drink is water, and lots of it, not energy drinks or soda. It's also important that you have your gear covered in conditions like this. Keep the guitars out of sunlight, and make sure you have nice airflow to your guitar heads and rack cases.

ONE ITEM YOU'LL CARRY WITH YOU AT ALL TIMES THIS SUMMER?

The primary piece of gear to have on you at all times is a Sharpie. A marker is one of the most useful things at a concert like this, so I plan to have one on me at all times.

CONSIDERATIONS WHEN PLAYING AN OUTDOOR SHOW VERSUS AN INDOOR SHOW?

First of all, keep it simple. Playing live outdoors is a battle, and you don't want to go out with a shit-ton of gear and complex hoo-ha! Make sure you organize and tape all those cables and streamline your use of patch cables—the more that needs to be connected, the more that can go wrong. You also have to manage your expectations, soundwise. Unless you're a big rocker and can bring your own P.A. or have your own in-ear system, you've got to prepare yourself for rocking outside. It can be a bummer not having the walls of a club to bounce sound off. When you get onstage, you have to keep it positive and just rock on. It's not always gonna sound clear, but you've got to work with what the elements give you.

Lastly, make sure you can see your tuner and pedal lights, as glare from the sun can make LCD screens and pedalboard lights hard to see. And back up your wireless systems with a cable—you never know when you're going to lose your signal or encounter some crazy interference.

PRIMARY GEAR YOU'LL BE PLAYING THIS SUMMER?

As far as amps, both of us in Darkest Hour use the EVH 5150 100-watt heads. We run those into the Fractal Axe-Fx Ultra for effects and fun stuff. For guitars, I'll most probably be rocking my custom Jackson USA Soloist. The guys at Jackson made it for me a few years back, and this guitar is so responsive it brings the shred when it must be brought!

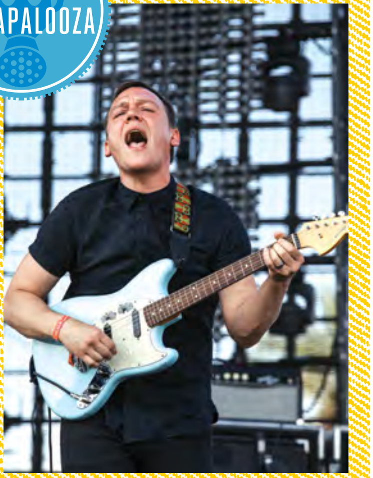
TIPS FOR WINNING OVER A TOUGH CROWD?

The main thing to remember in front of any crowd is to stay positive. Don't go negative on them, don't berate them, and don't expect them to even give a shit. You have to earn their respect and admiration, so act like it. The crowd is watching everything you do in a way that you can't see, so keep that perspective in mind.

ADVICE FOR A BAND JUST STARTING TO PLAY LIVE?

Make sure you rehearse a lot and don't be afraid to rehearse the whole set at half speed or at least slower than you do live. That way you can really concentrate on your playing. And don't be afraid to videotape the show and talk about it later. Look at what's working and work together with your bandmates to make it the best it can be.

LOLLAPALOOZA



BRAD SHULTZ

CAGE THE ELEPHANT

YOUR SWEATIEST CONCERT EVER?

Bonnaroo 2007. It was just sweltering and Matt [*Shultz, vocalist*] got heat exhaustion. When we got off the stage, somebody threw really cold water onto him, because he was going to have a heat stroke, but he actually went into shock. They had to strip all his clothes off, and he was naked on the back of a golf cart with just a towel over him.

PRIMARY GEAR YOU'LL BE PLAYING THIS SUMMER?

I usually play through a Fender Super-Sonic amp. The guitars I have been using on tour this year have been Fender Mustangs. I use a lot of different pedals as far as brands. I use a fuzz pedal quite often—a Z.Vex Vextron Mastotron. I really love the pedals from IdiotBox. Right now I have a Lazer Fuzz and a Mad Doctor Stutter pedal from them. We use a lot of different effects in the studio and we like to recreate everything onstage as best we can.

TIPS FOR WINNING OVER A TOUGH CROWD?

People subconsciously can tell whether your heart is in your music or not. So my biggest advice is to block everything else out. Don't even think about a crowd being there and just lose yourself in the music. If you have a great time with what you're doing, everything else will come natural.

ADVICE FOR A BAND JUST STARTING TO PLAY LIVE?

Just play as many shows as you possibly can.

MIKE SCHLEIBAUM: STEVE THORNE/REDFERNS/GETTY IMAGES; BRAD SHULTZ: CHELSEA LAUREN/WIREIMAGE/GETTY IMAGES

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JEFF LING

PARKWAY DRIVE

YOUR SWEATIEST CONCERT EVER?

The sweatiest show I can remember was on our recent tour of Argentina, South America. I was standing side stage before our set, watching [*German extreme metallers*] Heaven Shall Burn and noticed that my whole body was melting from just standing still. From this moment on, I knew good times were going to turn bad real quick.

The show kicked off, and we hit the stage with our usual enthusiasm. Even though my skin felt like it was burning off, I just ignored it and let my adrenaline keep me going. By song three, I noticed that I was moving in slow motion and the crowd was slurring along to riffs and sing-alongs like they were stuck in first gear. Then I noticed my guitar signal was getting weaker and weaker, until it eventually cut out. Our guitar tech, Fishy, was just about to grab me a spare guitar when he pulled out the wireless transmitter's lead from my guitar and sweat poured out from it onto the floor. Because he's a genius, he somehow thought to grab a bottle of his contact cleaner and sprayed the hell out of the jack, and the next minute my guitar sounded better than ever.

> **"YOU CAN'T POLISH A TURD, SO YOU MIGHT AS WELL STEP IN IT AND JUST EMBRACE IT!."**

TIPS FOR PLAYING IN EXTREME HEAT?

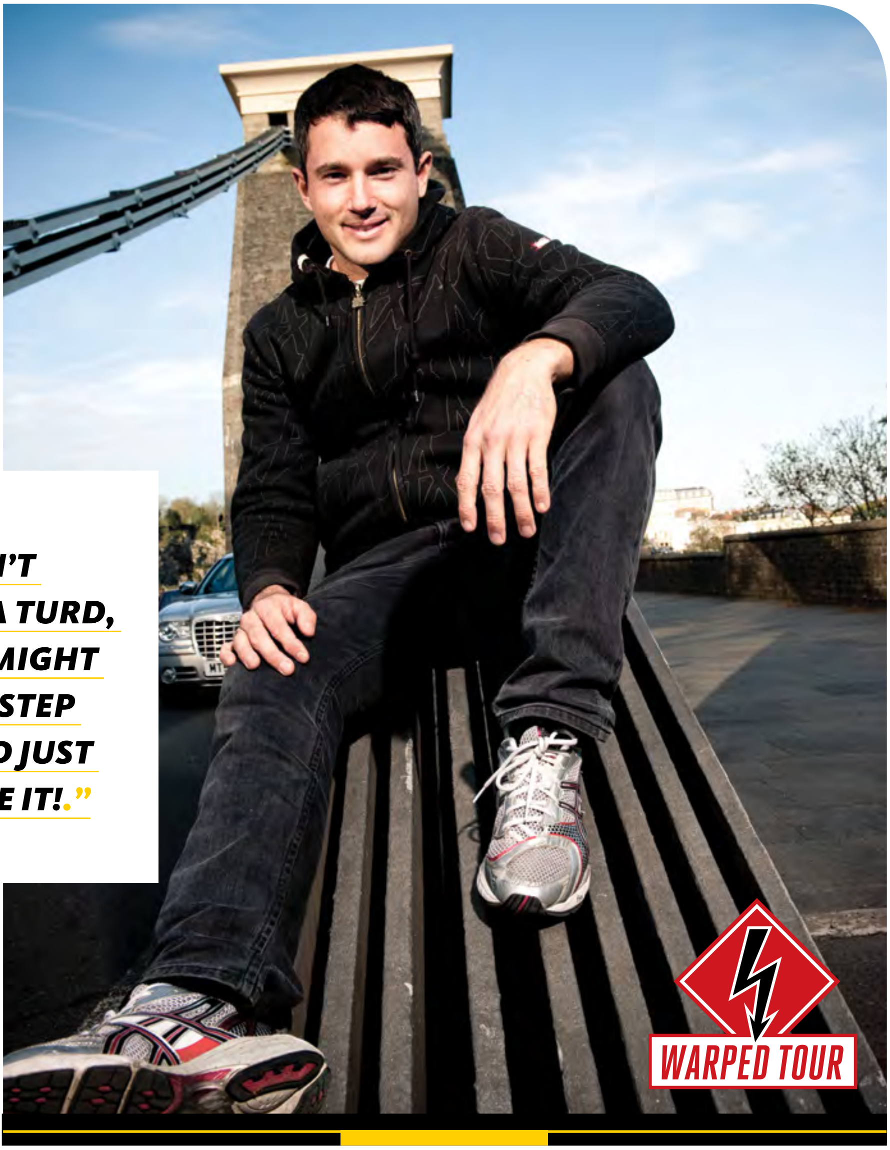
The key is pretending that it's not blazing hot—like when you boot your toe on something and instead of thinking how much it hurt, you convince yourself that it felt great. Also, when playing in extreme heat, you are going to have to accept the fact that you're going to play your guitar like a small uninterested child, fingers slipping around on the fretboard like a drunk ice skater. I hate sweating a lot as it makes it very difficult to be precise in any way with your fretwork.

ONE ITEM YOU'LL CARRY WITH YOU AT ALL TIMES THIS SUMMER?

My iPhone, because I can't live without it. And I'll let you in on a hot summer secret item that I'll have on me: a hefty pack of wet wipes for when I step offstage and my balls are stuck to my thigh like a horny dog with a leg-humping fetish.

PRIMARY GEAR YOU'LL BE PLAYING THIS SUMMER?

The gear I'll be running this summer will be a pair of M1 ESP guitars, most likely an EVH 5150 III 50-watt head or a Peavey 6505 head, plus two Mesa/Boogie straight cabs with Celestion Vintage 30 speakers. My pedal board will have a Providence PEC-2 MIDI controller, Boss tuner, Boss DD-5 Digital Delay, Boss Digital Reverb, Boss NS-2 Noise Suppressor, Dunlop KH95 Kirk Hammett wah, Maxon OD808 Overdrive and a Sennheiser 100-ENG G3 wireless system. And a set of tailor-made golf clubs for when I find a golf course within a 20-mile radius of the venue that we're playing!



TIPS FOR WINNING OVER A TOUGH CROWD?

I think the best way to win over a tough crowd is to have more fun than they do! I personally like to make eye contact with people and yell at them or do obscure dance combinations until I get some kind of reaction from them. The rest of the crowd work is obviously at the mercy of your singer, so if you have a lemon of a frontman, then you're kind of screwed.

HIGHLIGHT OF YOUR BAND'S SET LIST?

The last song because that means I can get offstage and go relax—because I'm 31 years old! [*laughs*]

ADVICE FOR A BAND JUST STARTING TO PLAY LIVE?

Originality is key! No one wants to hear someone imitate something that has already been done. You also need to be passionate about what you're doing because if you're not feeling the material you're playing it's going to come across as half-assed and it's not going to capture people, especially in this era of the 10-second attention span that most people have. From a live performance point of view, I think the most important thing is to have fun onstage and not get too caught up in your image and how you look onstage. If you're like me and you've been beaten half to death by the dreaded ugly stick, then you've got nothing to prove anyway. You can't polish a turd, so you might as well step in it and just embrace it!

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ON THE 20TH ANNIVERSARY OF *SUPERUNKNOWN*, **KIM THAYIL** AND **CHRIS CORNELL** TALK ABOUT THE ALBUM THAT MADE **SOUNDGARDEN** ONE OF ALTERNATIVE ROCK'S BIGGEST ACTS.

BY JEFF KITTS

THE GREAT UNKNOWN

TERROR
CREW
COMET
TAVERN

D

DURING THE SUMMER OF 1993,

Soundgarden were holed up at Bad Animals Studio in Seattle, Washington, working on the follow-up to their semi-successful third album, 1991's *Badmotorfinger*. *Guitar World*'s intrepid Seattle correspondent, Jeff Gilbert, was on hand to get the scoop on the hotly anticipated new record. During his interview, he talked to guitarists Kim Thayil and Chris Cornell about the fact that Nirvana, Alice in Chains and Pearl Jam—three of their Seattle brethren that formed well after Soundgarden—had achieved mass commercial success with their albums, while Soundgarden were still waiting for their breakthrough.

"I'll admit that sometimes I ask, 'Why them and not us?' " Thayil told Gilbert. "But I feel splendid being in the shadow of Nirvana and Pearl Jam. It's almost like someone is firing ray guns and these guys have provided a dome shelter over us, taking all the heat."

"When Mother Love Bone got all this attention and played music that connected with people a lot quicker and was easier to take than Soundgarden music, it took a lot of focus off us, which was great," added Cornell. "It was the 'big fish in a small pond' thing, which I'm not into at all. It's too hard to hide when you're the big fish. I'd rather be a miniscule brine shrimp in a polluted ocean, which is more fun to me."

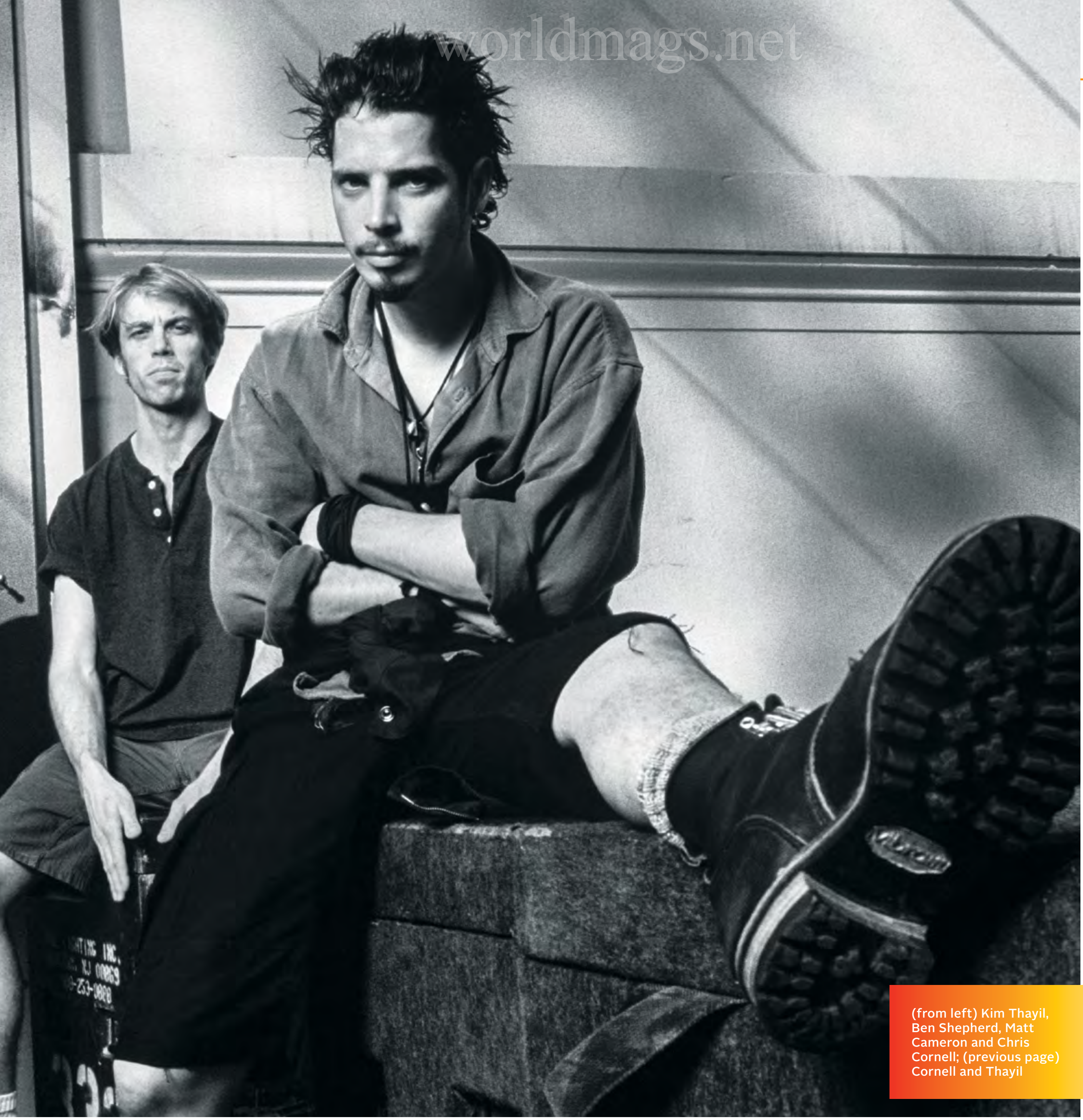
It's safe to say that Cornell's "fun" ended just a few months later, when Soundgarden's fourth studio album, *Superunknown*—which is currently celebrating its 20th anniversary with a super-deluxe reissue package—came out and shot straight to Number One. In the process, it catapulted Soundgarden into the upper echelon of rock stardom they had somehow managed to avoid since their formation a decade earlier.

"A lot of it was just timing," Cornell says today. "Everything was changing at the time—radio was evolving and the perspective of the listening audience was changing. The age of the audience too—a new generation was maturing and was ready for a band like us. So I think it was the perfect time for that record."

"With *Superunknown*, it was already a few years after the meteoric rise of bands like Nirvana and Pearl Jam," Thayil adds, "and we knew that this was our fourth album and that we had already been touring and making records for quite a long time, even before Nirvana and Pearl Jam were bands. So when *Superunknown* came out and became successful, we kind of felt that it was the fruits of our labor. I don't know if we felt we deserved it, but we had definitely earned it by that point."

Listening back to *Superunknown*, it's easy to understand why it resonated so profoundly with the commercial rock audience: in short, it had everything. A sprawling, ambitious piece of work comprising 15 songs and clocking in at more than 70 minutes, *Superunknown* was the mark of a band that had reached creative maturity, with songs that ranged from shimmery, morose dirges ("Black Hole Sun," "The Day I Tried to Live") to psychedelic Beatles-inspired strummers ("Head Down") to quirky, Middle Eastern–flavored ditties

JOE GIRON; PREVIOUS PAGE, ROSS HALFIN



(from left) Kim Thayil, Ben Shepherd, Matt Cameron and Chris Cornell; (previous page) Cornell and Thayil

(“Half”) and pummeling, detuned sludgefests (“Mailman”). *Superunknown* may have taken only a few months during the summer of 1993 to write and record, but it’s clearly an album 10 years in the making—the culmination of Soundgarden’s evolution from young, aggro-grunge pioneers to experienced musicians capable of producing a masterwork.

“With the whole *Superunknown* process, everyone felt pretty confident that it was a really strong, great record,” Thayil says. “We felt that way with *Badmotorfinger* too—and there was probably a little bit more hesitation with [*1996’s*] *Down on the Upside* and even [*1989’s*] *Louder Than Love*. There was very little second-guessing with *Superunknown*.”

People often cite *Superunknown* as Soundgarden’s masterpiece. Do you agree?

KIM THAYIL You know, if I look at songs, I like so many songs that were on other albums, perhaps even more than the ones on *Superunknown*. But if you look at the album as a collection of songs, it’s very strong. The production was great, the performances were pretty damn great, and the mixing was really good. When I listen to that record, I don’t often see or hear opportunities for me to have improved anything. And it’s a tough thing to not do that, to not see where things could be improved, especially because we’re a very critical and self-conscious band. I’ll go back and listen to *Louder Than Love* and think that a certain riff was so cool live, but that I didn’t get the same balls out of my performance in the studio. Maybe I seem a little too reserved, and if I could go back and do it again I'd make the riff grind a little more. Or you listen to the mix of an album and you think, Oh, this part's too loud, or This part isn't really coming through. But with *Superunknown*, I really don't hear a lot of that.

CHRIS CORNELL There are a lot of people who discovered Soundgarden around the time of *Badmotorfinger*, and to them that's the definitive Soundgarden album. *Superunknown* is something else to them, where we got more eclectic and less aggressive. That album was less of an onslaught of aggressive rock from beginning to end.

The record came out in March 1994 and was an immediate sensation, debuting at Number One on the *Billboard* charts. How did the band react to the news of being Number One?

THAYIL We were in England, and we were getting into an elevator in our hotel when our manager, Susan Silver, told us that the upcoming issue of *Billboard* magazine was going to list us as Number One. And we knew it was a big deal and we were excited about it, but we weren't jumping up and down about it either. We thought the record would do well, but coming in at Number One was a surprise.

What's your take on why *Superunknown* was so successful so quickly?

CORNELL There's something to be said for what was happening to the band around the time that *Superunknown* was written and recorded. In a sense, *Badmotorfinger* was a definitive album in terms of the super-aggressive part of Soundgarden—the part that was developing over time. And we didn't start out that way, but we became that with *Badmotorfinger*. I do think you could have swapped [*1996's*] *Down on the Upside* with *Superunknown*, and I think it would have gotten a similar response. In many ways, *Down on the Upside* and [*2012's*] *King Animal* are closer to what we wanted *Superunknown* to sound like.

With *Superunknown*, we were a band that was in need of reinvention by then. We had already been a band since 1984, so when *Badmotorfinger* came out and sold so many records and people were starting to hear about it, we were already at a point creatively where we needed to move, and we did with *Superunknown*. It was actually a mature part of our lifespan as a band, even though people were just hearing about us for the first time.

Commercial success never really seemed to be a primary goal for Soundgarden, or any of the Seattle bands for that matter. Was the success of *Superunknown* difficult to handle?

THAYIL Not exactly, but it did take a little bit of effort for us to wrap our heads around it. I think we had an appropriate distance from it so that we could stay well humored about the whole thing. We didn't take it too seriously, but we certainly held it in regard, if that makes sense. Because it was never an objective of ours, we didn't attach a lot of weight to it. I think that if you get too emotionally attached to things like that, it just makes it harder to deal with when it eventually goes away.

For us, we were always more excited about things like songwriting and recording—hearing a song transform, even looking at the grooves on the record when you first get it. That always seemed tangible and real to me. It was what I could identify with my listening experience growing up. Like getting Kiss *Alive!* and looking at the grooves on the record and going, "Okay, song two there is 'Strutter.'" So that kind of stuff was a big deal to us—writing songs that were satisfying to us or having a little cassette of the music in anticipation of it coming out on vinyl. Everything else—the accolades, the awards—we held in regard but didn't marry ourselves to that aspect of our work.

The new 20th anniversary deluxe reissue of *Superunknown*

Does all the attention become too much?

THAYIL Not the success of the record or the accolades, because like I said, we kind of kept that at arm's length. But what would have been too much is the constant pushing and touring and interviews and in-store appearances. I remember when we were touring for *Louder Than Love*, we were doing, like, two or three in-stores a week, and that always seemed awkward. Sitting there signing posters and record flats just didn't seem like part of the whole music experience. And when you become as successful as we did with *Superunknown*, things happen so quickly and everyone wants a piece of you—the record company, the radio stations, the press all want your time. But that's not as bad as the family that expands when you become successful—the friends, the casual acquaintances, the people at the store or the gas station. That can be difficult to predict and manage.

What was it like to have come up with so many bands in the Seattle scene and become hugely successful while many of your friends didn't?

THAYIL That stuff can get a little weird, but I don't think we shouldered as much resentment against us as perhaps Nirvana or Pearl Jam. Those bands became huge and successful so quickly. At one point Nirvana was in Europe opening for Mudhoney and Tad, and the next thing you know they just eclipsed everybody. There was definitely some kind of hierarchy—like a commercial segregation—of bands who were all peers back then. At one point we're all in the same boat and we're peers, and the next thing you know you're playing different venues and dealing with a different level of success than the other bands. And none of that bothered us personally because we had the properly proportioned success that you'd expect based on the time and the work that we had put in during our career. It totally made sense for us.

But when I think about the work that bands like Tad and Mudhoney and Screaming Trees put into it, it would have been good for them to have some success too. And their producers too, guys like Jack Endino and Steve Fisk, who worked on so many of these records and watched as the bands got bigger and went on to some other label and some other producer.

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So there definitely was a strong sense of community in Seattle back then, and you kind of got this sense that some people perhaps felt left behind or not included, and that's where you experience some bitterness or resentment when you become successful. And some of those people were actually fairly well aware of that attitude that was festering within them, and over a few beers they were able to address that sense of bitterness that they had, and they knew that they were the only ones accountable for having those feelings. Other people were less forward or adjusted in their understanding and just behaved in a jilted fashion. And then you had those people who were just happy for you—at least on the surface.

Was there a sense of obligation to give back to the Seattle bands who didn't achieve the same level of success as Soundgarden?

THAYIL We definitely did that. We brought some of those bands out on the road with us, that kind of thing. And I don't know if it was obligation as much it was that we loved those guys and wanted to help them out and give them every opportunity. When we were all coming up and playing together, we were all very supportive of each other. We were never competitive with each other. You used to hear these crazy stories about New York and Chicago and how you had these different hardcore camps, and how you could only be friends with these guys over here but not those guys over there. And Seattle was never like that. For the most part, everyone was very supportive of each other, going to see each other's bands, providing opportunities and opening doors for each other.

Getting back to *Superunknown*, at any point did the band members get together and discuss what kind of record you wanted it to be, or did it just evolve naturally?

THAYIL No, we never did. That kind of a thing might work if you're the kind of band that has one primary songwriter, like Nirvana or Smashing Pumpkins. As the solitary author, you can have that vision and say, "I want to try this," and the band either sinks or rises with that particular vision. With Soundgarden, you basically have four crap detectors—four guys who have to enjoy the song and the material and enjoy playing it. It would be hard for us to ever make a crappy record, because you would have to have four guys miss the boat at the same time. We just have too many songwriters and too many critics, and we're our own audience.

CORNELL The truth is, I really didn't know what the record was going to be until we were mixing it with Brendan O'Brien. It wasn't until I had eight or so songs that were mixed and listenable that I knew how great the album was going to be and how different it was going to be from anything else we had done before it. There were songs still being written during the recording process, so we were always tracking and learning new songs while we were working on other ones. That process allowed us to experiment in the studio and tap more into that Pink Floyd side of the band. We were adding different things in different layers, and one of the things about Soundgarden is that everyone in the band is allowed to do that.

> "WHEN YOU BECOME AS SUCCESSFUL AS WE DID WITH *SUPERUNKNOWN*, THINGS HAPPEN SO QUICKLY AND EVERYONE WANTS A PIECE OF YOU."
>
> —KIM THAYIL

Kim, when did you realize that *Superunknown* was something special?

THAYIL We kind of look at it song by song, so when you get a demo of a song like "Black Hole Sun," you think, Oh my god…this melody is really catchy. Initially with that song, I felt that it didn't really play to my strengths as a guitarist who was weaned on punk rock and metal. I mean, it might not be what I *want* to play, but I knew that it was a really strong song and that

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it needed to be on the record. Some songs take longer to catch on, and some catch on quicker but then you outgrow them. So we get a sense of the strength of individual songs, and when you put them all together it lets us see how the record is shaping up.

Looking at the songwriting credits, it seems as though you had more contributions on *Superunknown*—"My Wave," "Superunknown," "Limo Wreck," "Kickstand"—than on previous records.

THAYIL It was certainly more than on the subsequent record, *Down on the Upside*, but I don't think it was any more than on the previous records. The truth is, my contributions are on every song. The way we credit songwriting, we look at a song linearly—who came up with the verse, who came up with the chorus, that kind of thing. But there's a lot of vertical composition when it comes to songwriting, especially with guitars and vocals. You're coming up with melodies and countermelodies, little color parts—feedback or harmonics, things to flesh out a song and give it some depth. So that stuff is always there whether it's credited or not.

Certainly in the early days of the band, I did the majority of the writing, at least the guitar writing and the music, while Chris did the majority of the lyrics. But that changed over time, because Chris became quite prolific around the time of Temple of the Dog [*Cornell's 1991 side project*] and *Badmotorfinger*. He started taking bigger risks with his songwriting, and he learned how to manage his time, and he dedicated that time to songwriting. He used to write maybe a skeleton of a song, and then we'd kind of put the flesh on it. But with *Superunknown* and a song like "Black Hole Sun," Chris did that all himself, everything but the guitar solo.

Everyone in the band is creative and wants to feel the contribution, but it varies from song to song, and that's the way we've always worked. Not everything you do gives you a songwriting credit, and there's a lot more contribution from the band members than what is credited.

That doesn't seem entirely fair—contributing to the songwriting without being credited.

THAYIL It's just something that varies from band to band. Some bands give credit to everyone in the band for every song. But in some of those bands, I can't imagine that the drummer is contributing as much as the guitarist. On our first album, *Screaming Life*, we said that all songs were written by Soundgarden, even though most of the music was written by me and most of the lyrics written by Chris, and there was one song where the lyrics were written by [*bassist*] Hiro [*Yamamoto*] and another song where the music was written by Chris. After that, we decided to credit things by who brought in the idea or who came up with the other parts—the verse or the bridge or the big riff. That's just how Soundgarden does it. And you can never be fully satisfied. I mean, would you be happy if you're the primary guitarist and songwriter and sharing credit with the bass player and drummer, who didn't contribute as much?

> "WE WANTED TO COLOR OUTSIDE THE LINES A LITTLE MORE WITH *SUPERUNKNOWN*."
>
> **—CHRIS CORNELL**

Does having Chris as the primary songwriter in the band take some pressure off you to write?

THAYIL No, I don't see it that way at all, because everyone likes writing songs. I certainly enjoy coming up with riffs and writing songs more than just playing guitar. It's really easy for me to come up with riffs. Where it becomes a struggle is in organizing everything. But that struggle could easily be overcome by spending an hour or two every day working at it, but that's just not my style. Then it becomes drudgery.

For the recording of *Superunknown*, you went with Michael Beinhorn as producer rather than Terry Date, who produced the two previous records, *Badmotorfinger* and *Louder Than Love*. Why the switch?

CORNELL We just felt it was time to give somebody else a try. I think we wanted a little bit more of a looseness with *Superunknown*, in terms of the production. I think Terry was really good at what he got on *Badmotorfinger*, that aggressive, heavy guitar-rock sound. But there was more of a post-punk indie aspect to what we actually sounded like in a room, and he would shy away from that. He didn't want vocals to be distorted, and he wanted drums to sound kind of hi-fi rather than lo-fi. All of the things that we were used to and that we liked and that we would sometimes ask for, he would get nervous about. I think he made great-sounding records, but we just wanted to color outside the lines a little more with *Superunknown*.

Did you achieve that with Michael?

CORNELL In some ways, maybe. He introduced the idea to me of doing my vocal takes alone—just being the only one there and doing the engineering myself. It was something that always worked for me when I was at home doing demos, so it made sense to try it in the studio. I remember with "Black Hole Sun," Michael had me sing it, like, 11 or 12 times, and then he made a comp of the lead vocals, and I hated it. After that I just started doing all my vocals alone.

The truth is, every producer we ever used essentially ended up being kind of an engineer. We didn't really use producers in the classic sense of listening to their ideas because we didn't really need them. We used them because it was a way of keeping the record companies from getting nervous—because they knew that there was somebody else in the sessions with us. But for us, using a producer was about finding ways to record our ideas and flesh them out better, and get on tape what we wanted to hear. Unfortunately, producers never really worked for us. They were never very helpful.

The guitar sound on *Superunknown* is just massive. What was the secret to getting that?

THAYIL The first thing I would look at are the tunings. We used a lot of different tunings on *Superunknown*, and a lot of them are dropping the E string, dropping the A string or dropping all the strings. And that gave a real heaviness to the sound, both in pitch and because the strings are a little looser and resonating differently. You certainly hear that on the riff to "Limo Wreck."

Then you have the combination of my guitars and Chris' guitars. Mine have a little bit more low end, so you get that massiveness, and Chris—probably because he was originally a drummer—likes that crispness, that brightness that you get with a snare or hi-hat.

There was also a period of time before *Superunknown* where I would always scoop the mids out of my sound. I just like the low sound or the bright sound, and the mids to me just made everything sound like a Les Paul and a Marshall stack—like every other hard-rock guitar. So by the time of *Superunknown*, those mids were being filled in by Chris, which meant that you had both guitars in there. So I think between that and doubling up the guitars and the tunings, that's how we got that sound on *Superunknown*.

The new *Superunknown* 20th anniversary reissue package contains a lot of extras—demos, alternate takes and various rarities. Was it fun to go back and rediscover all that material?

THAYIL There were definitely some pleasant surprises and some serendipitous surprises. You're going through some things looking for one thing and something else turns up, and you're like, "Oh, I haven't heard this in, like, 20 years." We uncovered all kinds of things—alternate interpretations of songs, live versions of songs that never made it to a record, demo versions where you could see how a song evolved—and some of it you would recognize and some you wouldn't. So that was all very rewarding.

The reissue has a lot of that material on it, but we didn't use everything we uncovered. Sometimes there's a reason why you don't want to put something out. Maybe the performances were less than stellar, or it was a work in progress. And you want to show some of the works in progress, but not all of them. Some things you want to keep just for yourself. GW

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INTRODUCED 30 YEARS AGO, the Jackson Soloist is one of the archetypal modern metal guitars—a sharp-edged, high-performance machine loaded with all the heavy-duty, precision-calibrated hardware needed to execute today's extreme-metal moves. Much of the style, and many of the features, we associate with contemporary metal guitar craft originated with the Soloist. For master guitar builder Mike Shannon, working on the Soloist with company founder Grover Jackson back in the early Eighties was a career-defining moment.

"I still have the original template that was used for control placement," Shannon says, "and the original fixture that we used on the pin router to cut the neck and head shape."

At one point in the company's history, Shannon was told to discard these items. He didn't comply.

"There's no way I'm throwing away vintage stuff," he says. "I knew there was going to be a use for it some day."

That day came for Shannon when he was asked by Fender Musical Instruments Corporation, which currently owns the Jackson brand, to put together a limited-run 30th Anniversary Soloist model. In the three decades that have elapsed since its 1984 inception, the Soloist has proven to be one of Jackson's most enduring and highly imitated designs. It's an instrument that has found favor with a metal-centric roster of influential guitarists, including Phil Collen, Scott Ian, Jeff Beck, Brad Gillis, Chris Broderick, and Chris Beattie, among many others. And while the design arose from the "pointy-guitar" aesthetic of the hair-band Eighties, it has clearly outlived the age of spandex and hairspray.

The Soloist is one of the archetypal designs that came out of luthier Grover Jackson's early period, when he assumed control of Charvel Guitars in Glendora, California, and launched the Jackson brand in 1980. The company's first guitar was the Concorde, a metalized Flying V remake created in collaboration with Randy Rhoads. With that triumph under their belts, Jackson and his crew turned their attention to the "Super Strat" concept—an update of the classic Fender Stratocaster, designed for the high-performance demands of the virtuoso shred-guitar style being pioneered at the time by players like Rhoads, Eddie Van Halen, Yngwie Malmsteen, Steve Vai and others.

Jackson's first Super Strat, and a major precursor to the Soloist, was the Dinky, so named because the body was 7/8ths the size of a Stratocaster body, with Leo Fender's original rounded contours reconfigured as sharp points on the upper-body bouts.

"It sharpens the look, rather than it being rounded over," says Shannon, who worked on the Dinky as well. "Also, the idea was to make the body more comfortable for some players and probably take some of the weight off, although your choice of woods would also influence the weight quite a bit. And with the way the style of music was headed, it was a perfect chance to get away from your everyday Strat that had been around for 40 years at the time."

But whereas the Dinky was a bolt-on neck design, Jackson, Shannon and co-designer Tim Wilson wanted to create a Super Strat with the same kind of neck-through-body design that had been used on the Concorde. Of course, the neck-through concept had been around at least since Paul Tutmark's pioneering 1937 Audiovox 736 (the first electric bass), Les Paul's circa 1941 "Log" guitar and the Gibson Firebird, which was introduced in 1963. It found even more widespread favor in the sustain-crazy Seventies through the work of companies like Alembic. But sustain is also a requirement for many shred playing techniques, so Jackson decided to take the neck-through concept onboard.

Megadeth guitarist
Chris Broderick

"It seemed the right direction to go in," Shannon says. "We figured, Well, everybody does a bolt-on; let's see some new stuff. When we first started making neck-through guitars, we made them with three-piece maple center blocks, which required a lot of wood. But when we started making more than one Soloist at a time, we figured we'd go to one solid piece of maple. And ultimately, a year or two later, we updated to using quarter-sawn maple with a scarf joint and glued head."

The other end of the Soloist was just as distinctive as its pointy body. Soloists were among the earliest Jacksons to boast the company's now legendary, angular "hockey stick" headstock design. Earlier Charvels and Jacksons had employed more of a Stratocaster-style peg-head contour, but when Fender threatened legal action, it was deemed wise to change the headstock shape on Charvel and Jackson guitars. The approach to doing this was similar to that taken with the Soloist body: replace Fender's soft contours with straight lines and sharp angles.

"We got totally away from the Fender-style head early on, probably by '83," Shannon says. "Basically, the Concorde head became our headstock shape for all our bolt-ons and neck-throughs."

The Jackson headstock silhouette is echoed in the triangular "shark-fin" fret inlays that grace many Soloist models past and present. Wild custom paint jobs also appealed to the metal market in a big way. Hot-rod flames, sexy girls, sci-fi monsters and other objects of adolescent male fantasy abounded. The *trompe l'oeil* "zipper" paint job on Brad Gillis' 1984 Soloist was quintessentially rock and roll, with a red-and-black-striped upper-body horn jutting phallically from the unzipped faux-leather jacket that appears to hug the rest of the body. All these garish appointments made for a flashy instrument that seemed tailor-made for hair metal's ascendancy during the MTV era, which commenced in 1983, just a year before the Soloist's debut.

"We were really well known for doing custom graphics," Shannon says. "We had a

> " IT WAS A PERFECT CHANCE TO GET AWAY FROM YOUR EVERYDAY STRAT THAT HAD BEEN AROUND FOR 40 YEARS AT THE TIME."
>
> **—MIKE SHANNON**

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>
> **—SHANNON**

crew of artists painting things back then. We still do a lot of great graphics.”

But of course, it wasn’t just looks that put the Soloist over. From the start, the guitar was designed to be a high-quality custom-ordered instrument. Buyers could have the pickups and bridge/vibrato-arm configuration of their choice. This was a reflection of another guitar market trend that took off in the early Eighties: hot-rodding stock guitars with items selected from the growing array of aftermarket pickups, hardware and other parts that companies like DiMarzio, Seymour Duncan, Allparts, Carvin and, indeed, even Charvel were beginning to offer in increasingly infinite variety.

The basic Soloist body/headstock shape was essentially a platform upon which players could create the electric guitar of their dreams. Metal-friendly, high-output pickups were highly favored, as were locking-nut tremolo systems from companies like Floyd Rose and Kahler.

“One thing that was difficult at the time was getting Floyd Rose bridges,” Shannon says. “Which is why you’ll find a lot of Soloists from the early Eighties with Kahler bridges.”

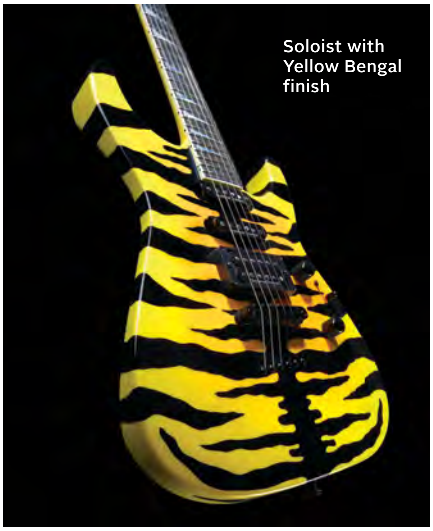
From the earliest days, Soloists could be ordered with 22- or 24-fret necks. In either configuration, a bound ebony fingerboard with shark-fin fret markers was the high-end option. Rosewood and dot markers were more affordable.

“There was a whole wide variety of options,” Shannon says, “from the woods that we could use, the paint job and the many kinds of pickups and parts. People could order the custom guitar that they’d been waiting all their lives for.”

In an effort to reach beyond the shred-metal market, Jackson even produced the Soloist as a Les Paul–style instrument—an archtop solidbody with a two-piece, book-matched maple body cap and Tune-o-matic-style bridge. But the guitar has remained pretty much a metal mainstay, although Jeff Beck did lay aside his Strat and play a Soloist on two songs from his synth-heavy 1985 pop album, *Flash*. One of the songs was Beck’s hit cover of Curtis Mayfield’s “People Get Ready,” with Rod Stewart on vocals.

By 1989, when Grover Jackson sold his company to IMC (International Music Corporation), the Soloist was a highly popular model. The decision to put the guitar into regular production was made in 1990, the year that Grover left Jackson/Charvel.

“But our production runs were maybe 25 pieces at a time,” Shannon says. “And even then, some of the Soloists would have two humbuckers, some would have one humbucker and two single-coils, and others would have just a humbucker. It was all dependent on what people wanted.”


Soloist with Yellow Bengal finish

Shannon remembers the IMC Nineties as a more stable period for the company than the early days had been. “Honestly, there wasn’t a lot of money to go around early on,” he says. “So there were tough times with financial issues. Later on, after IMC got involved and bought the company, funding was better. It was easier to get equipment and tooling, and payroll was nothing to worry about anymore.”

For a while in the Nineties, Jackson even had the celebrated Abigail Ybarra—famous for winding pickups on the much-coveted pre-CBS Fenders—creating pickups for Soloists and other Jackson models. But Ybarra would eventually go back to Fender, to the company’s Custom Shop. And so, for that matter, would both Shannon and the Jackson brand.

In 2000, after 20 years with Jackson, Shannon joined the staff at the Fender Custom Shop as a master builder. When Fender acquired Jackson/Charvel in 2002, Shannon went back to the brand that he had helped make legendary, this time as a senior master builder for Jackson/Charvel at FMIC’s Corona, California facility. In approaching the 30th Anniversary Soloist design, Shannon wanted to return to many of the distinctive features that had helped make the guitar a metal sensation in the first place, while working in some contemporary Jackson design elements.

“To go back to it, I wanted to do the three-piece quarter-sawn maple center blank, with no veneer on the bodies,” he says. “In those days, we didn’t veneer the bodies, which we do today and which eliminates the lamination lines through the neck and body. For the Anniversary model, we used poplar on the body [*wings*], which is what we used at the time. Also, back then we didn’t drill a dot at the first-fret inlay, for whatever reason, so it’s that way on the Anniversary model as well. And we put a vintage neck heel on the guitar, which is a little bulkier than what we do today. So the heel fits more in your palm, rather than being removed as it is today.”

The neck and headstock binding also replicate the original 1984 Jackson look. “We used the vintage logo too,” Shannon adds. “It’s white, and the *O* and *N* in the word *Jackson* touch, which was probably an oversight at the time. And *Made in the U.S.A.* is under the *O* and *N*. I wanted to stick with the vintage look on that.”

Also in the spirit of period correctness, the Anniversary Soloists are equipped with a top-mounted, vintage-style “1984” Floyd Rose bridge and active EMG pickups, specifically single-coil SA1s in the neck and middle positions and an EMG-81 humbucker at the bridge.

“I wanted to do the EMGs simply because at the time we were just starting to use active pickups and stuff like that on our guitars,” Shannon explains. “I wanted the guitar to reflect what was going on back in ’84. But I do think the Soloist is one of those designs that’s going to fit any kind of music or time period.”

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SOUND CHECK

the gear in review

91 **IBANEZ** ES2 Echo Shifter pedal

92 **BLACKSTAR** HT Metal 100 head

94 **MUSICVOX** MI-5 and Space Cadet Custom Special electric guitars

96 **EARTHQUAKER DEVICES** Terminal pedal

98 **ELECTRA** Omega electric guitar

98 **DUNLOP** EP101 Echopex Preamp

GUITAR WORLD GOLD AWARD PERFORMANCE

Action Jackson

JACKSON CHRIS BRODERICK PRO SERIES SOLOIST 6 AND JS32 DINKY ARCH TOP

By Chris Gill

JACKSON GUITARS HAVE enjoyed a reputation for outstanding quality, beginning with the company's late-Seventies custom-shop origins and continuing to its present-day status as a major manufacturer. Usually, that quality came at a price higher than most of Jackson's direct competition, but pros and players who refused to compromise, and who were willing to pay a little extra, allowed the company to thrive without cutting corners.

When two new Jackson guitars arrived for me to review, I found the quality exactly what I expected. The unexpected part was their very affordable retail prices, which were two, three, maybe even four times less than I thought they were going to be. Having reviewed the Chris Broderick Soloist 6 a few years ago, I expected that the Chris Broderick Pro Series Soloist 6 would actually be more expensive, due to its stealthy matte-black finish. I was blown away to discover that it costs less than a third of the previous model's price. The JS32 Dinky Arch Top was an even bigger surprise, as it sells for an insanely low price that simply hasn't been seen before with a guitar of this quality.

FEATURES The Chris Broderick Pro Series Soloist 6 features the same sleek body shape, 24-fret neck-through-body design and dual-humbucker configuration as the high-end Broderick Soloist 6. However, it has a few differences, including the matte-black finish, materials and pickups. The most noticeable variance is the fretboard, which is rosewood rather than ebony. The Pro Series Soloist 6's body and neck, however, are all mahogany.

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The pickups are direct-mounted DiMarzio CB 6 humbuckers, but the Pro Series Soloist 6 still features the same versatile push-pull controls that provide coil splitting when the master volume control is pulled up and tone circuit bypass when the master tone control is pushed down. In addition to a standard three-way pickup selector switch, the Broderick Pro Series Soloist 6 has a mini toggle kill switch. The tremolo is a recessed Floyd Rose Special FRT-2000 double-locking two-point model.

The JS32 Dinky Arch Top is a dead ringer for the original Jackson Dinky model that was a best seller during the height of the late-Eighties/early Nineties shred phenomenon. It has the same slimmed-down, contoured basswood body with an arched top and a slim-profile maple neck with rosewood fretboard, pearloid shark-fin inlays, 24 jumbo frets and compound radius. Electronics consist of a pair of Jackson high-output humbuckers, master volume and master tone controls and a three-way blade pickup-selector switch. A licensed Floyd Rose double-locking tremolo mounted in a deep cavity that permits extreme upward bends completes the package.

PERFORMANCE I was very impressed with the feel of the neck on the original Broderick Soloist 6, which remains exactly the same on the Pro Series Soloist 6. With its matte-black finish covering the body and neck alike, the guitar feels like one solid piece, and the entire fretboard is easy to access, thanks to the neck-through-body design. Like the original version, the pickup-selector switch is located within easy reach of the picking hand, which is ideal for players who switch pickups often during songs. And since the switch's throw is parallel to the strings, you never have to worry about accidentally switching pickups. But the absolute coolest feature of the Pro Series Soloist 6 is its entirely black cosmetics, which gives it the high-tech look of a custom hot rod.

As for the JS32 Dinky Arch Top, it's the best solidbody bargain available today for players who prefer a modern Super Strat design. Whereas many guitars in its price range have substandard electronics and hardware and need more than a few setup tweaks to play well, this Dinky was gig-ready from the second I took it out of the box. The pickups sound bold, clear and punchy, and the tremolo has a smooth, reliable action. The fretwork feels comparable to that of a much more expensive guitar, with perfectly smooth edges. In a blindfold test, most players would be unable to distinguish it from any of Jackson's previous Dinky models, both in terms of playability and tone.

CHEAT SHEET

- **LIST PRICES** JS32 Dinky Arch Top, $359.99; Chris Broderick Pro Series Soloist 6, $1,199.99 **MANUFACTURER** Jackson Guitars, jacksonguitars.com
- The Chris Broderick Pro Series Soloist 6 is a more affordable version of the original Chris Broderick Soloist 6, offering similar circuitry and playability.
- The Soloist's push-pull controls provide access to coil-splitting (master volume) and tone-bypass (master tone) functions that expand the guitar's tonal spectrum.
- The JS32 Dinky Arch Top has the classic slimmed-down Jackson Super Strat design, featuring two humbuckers and a recessed Floyd Rose tremolo.
- This Dinky's 24-fret neck has the same compound radius, slim profile and deep cutaway that have made the original Dinky a shredder's favorite for decades.
- **THE BOTTOM LINE** The world-famous quality of Jackson's Custom Shop is now available on two production models that sell for insanely low prices, yet offer uncompromising quality ideal for gigging pros.

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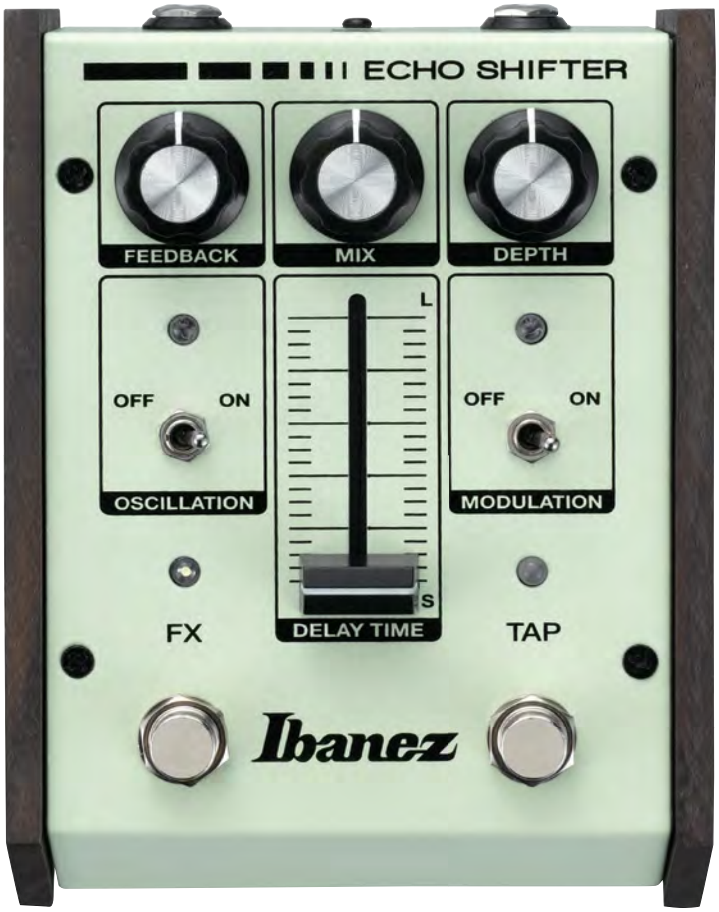


GUITAR WORLD GOLD AWARD PERFORMANCE

Time Signature

IBANEZ ES2 ECHO SHIFTER By Eric Kirkland

WHEN IT COMES to echo and delay pedals, guitarists have a choice of analog or digital, each of which has its pros and cons. While analog units typically create the most natural-sounding repeats, they dull the fidelity of the source signal and don't provide precise control over the timing of the repeated signal. Digital units, on the other hand, offer more finite control and pristine sound processing but lack warmth and are known to inject digital artifacts.

Ibanez's ES2 Echo Shifter combines the best of both worlds by mating a superb, no-compromises, all-analog audio path to a digital control circuit. Better still, the Echo Shifter features unique oscillation and modulation circuits that add greater versatility, letting you create everything from subtle to extreme sonic weirdness.

FEATURES There's a lot to love about the Echo Shifter, from its Seventies-style wood-and-stamped-steel housing to its well-placed controls and classic and clean styling. The smooth mixing-console-style center slider governs the delay time (30 to 1,000ms), the feedback control sets the the number of repeats, the mix knob balances the ratio of wet/dry signal, and two clicks of the tap button sets the delay's tempo/speed through an ultra-accurate digital circuit.

So far, it's pretty familiar stuff, but the Echo Shifter's oscillation control takes things into an entirely different dimension. Activating it pumps the delay gain by 15db, allowing the Echo Shifter to feedback infinitely and produce extreme and otherworldly delay effects, drones and dissonance. There's also a modulation feature that can add subtle chorusing, vibrato-like flutters or slow groaning siren sweeps, depending on the depth control setting. The Echo Shifter features 1/4-inch mono input and output jacks and is powered by a nine-volt battery or adapter.

PERFORMANCE Hats off to Ibanez for the pure sonic integrity of the ES2 Echo Shifter. It's one of very few under-$1,000 delay units that doesn't degrade the signal, add compression or produce changes in feel or response. Whether placed in the effect loop or in front of the amp, the pedal sits in the mix as well as a good tube reverb tank. Whacked-out space effects are easily obtained when you engage the oscillation and modulation switches and venture into the controls' upper ranges. Serious musicians will also appreciate how the ES2 preserves their signal and note attack, regardless of their amp's gain setting.

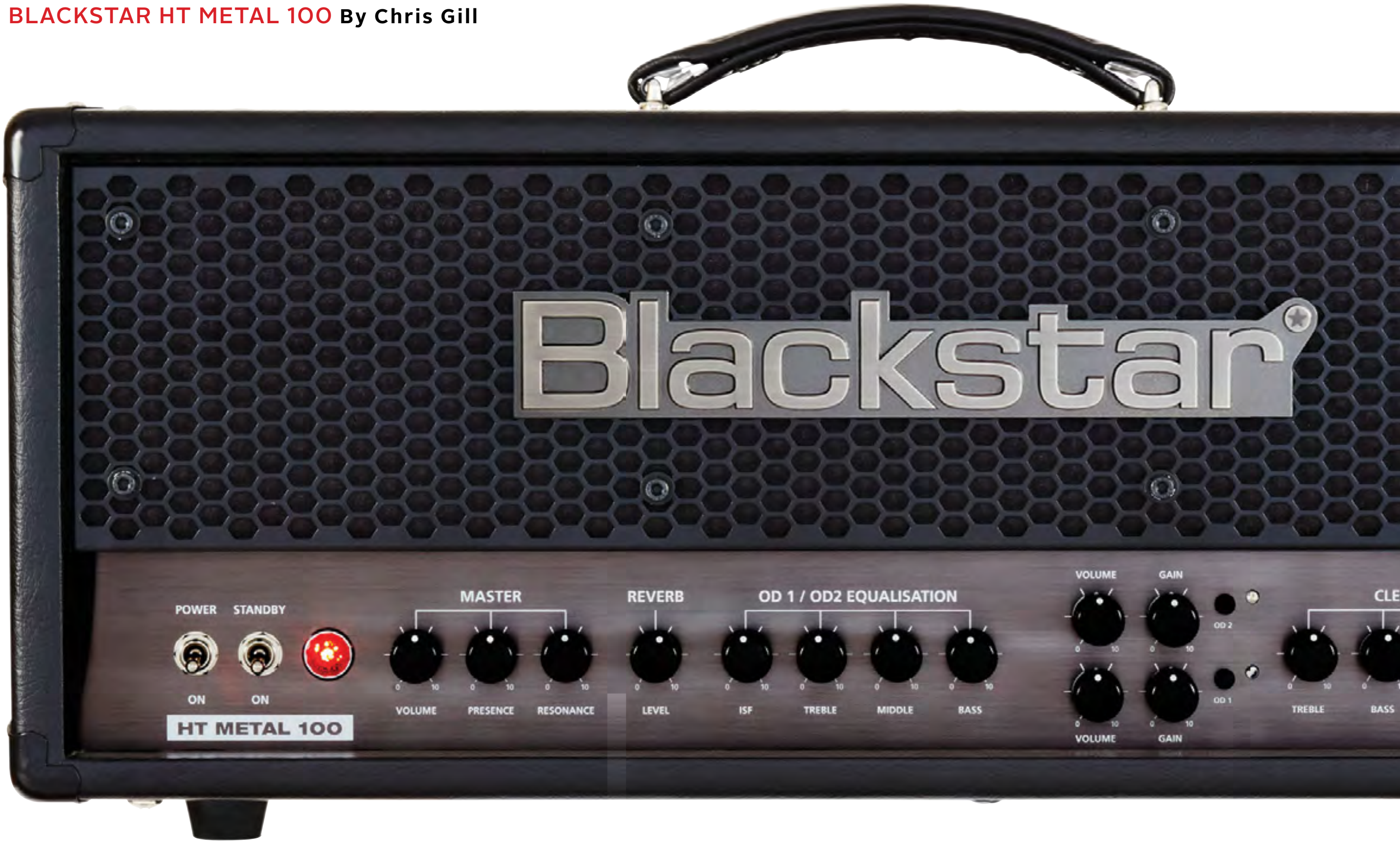
CHEAT SHEET

LIST PRICE $214.28
MANUFACTURER
Ibanez guitars, ibanez.co.jp

- The all-analog signal path creates organic, accurate repeats from 30 to 1,000ms.
- Deep layers of unique delay responses are achievable through the oscillation and modulation circuits in combination with the depth control.
- **THE BOTTOM LINE** Ibanez's multidimensional ES2 Echo Shifter is the tone purists' budget delay pedal, offering phenomenal sound quality and unique oscillation and modulation features.

Metalhead All-Star

BLACKSTAR HT METAL 100 **By Chris Gill**



BEING A METAL GUITARIST is both a blessing and a curse. The blessing is that metal is one of the few musical styles where every variety of guitar tone—from pristine clean to high-gain heaviness—is welcome. The curse is that most amps that can deliver the necessary variety of tones needed to play metal are friggin' expensive. The Blackstar HT Metal 100 is an affordable exception, providing three channels, versatile EQ and more than ample gain for players of any style of metal.

FEATURES The Blackstar HT Metal 100 is a 100-watt all-tube head driven by four 6L6 tubes in the power-amp section and one ECC82 and two ECC83 tubes in the preamp section. This provides ample clean headroom and substantial volume output that's more than sufficient for most gigs when used with a single 4x12 cabinet or a stacked pair of 4x12s.

While the HT Metal 100 is a three-channel amp, its front panel is not overly cluttered with a confusing array of knobs. The Clean channel controls are located to the right and consist of a volume control, treble and bass knobs, and a voice switch that provides a choice of boutique (focused mids and highs) or modern (enhanced bass and percussive attack) settings. The OD (Overdrive) 1 and OD 2 channels each feature their own separate volume and gain controls, but they share the same set of bass, middle and treble controls as well as ISF (Infinite Shape Feature) circuit. ISF is Blackstar's patented control that lets you infinitely adjust the response of the tone controls between traditional American and British voicings. The amp also provides built-in digital reverb with a level control on the front panel and a dark/light voicing switch on the rear panel. The master section provides master volume, presence and resonance controls.

The rear panel hosts a variety of speaker output jacks to accommodate any speaker cabinet or pair of cabinets, from one four-ohm to two 16-ohm. The speaker-emulated output can be used without a speaker cabinet for recording applications with the amp in standby, and the cabinet switch emulates the sound of either a 4x12 closed-back or 1x12 open-back cabinet. There's also a mono effect loop with a +4/-10dBV level switch, a jack for controlling the amp's boost function and a jack for the supplied four-function footswitch that selects any of the three channels and turns reverb on or off.

PERFORMANCE Most British metal amps use EL34 tubes, but Blackstar's choice of 6L6 tubes for the HT Metal 100 was a wise choice, as these tubes deliver tighter bass and more dynamic performance that's ideal for modern metal styles. The high-gain tones are lusciously

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INPUT
VOICE
CLEAN
VOLUME

> **The HT Metal 100 is affordable, providing three channels, versatile EQ and more than ample gain for players of any style of metal.**

thick, and the versatile EQ controls for the two overdrive channels can dial in a wide range of tones, particularly thanks to the ISF control, which alters the overall tonal character from American (tight bass and aggressive mids) to British (more focused midrange with a touch of natural tube compression). While the EQ controls' range is impressive, the tone is never unnatural or overly harsh.

On many metal amps, the clean channel is usually an afterthought, but the HT Metal 100's Clean channel sounds as good as the high-gain channels. The "boutique" voice is fat and punchy, with a satisfying twang that would please even country purists. The "modern" voice is more slinky and sizzling, with a razor-sharp treble that slices through a mix and tight and punchy bass that's great for funk. The amp's digital reverb sounds excellent with the clean channel, and while I usually prefer dry tones when using high-gain distortion, I have to admit that it sounds quite good with the overdrive channels as well, particularly with the dark setting engaged.

CHEAT SHEET

- **LIST PRICE** $1,469.99
  MANUFACTURER
  Blackstar Amplification, blackstaramps.com
- The two overdrive channels share a versatile EQ section that includes an ISF control, which adjusts the overall character from bold American tones to more focused British distortion.
- The built-in digital reverb can be switched on or off with the included footswitch and features a voicing switch with dark/light settings.
- **THE BOTTOM LINE**
  The affordably priced Blackstar HT Metal 100 impresses with its wide variety of high-quality clean and high-gain distortion tones as well as unexpected features like built-in digital reverb and a boost function.

New EQ
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DiMarzio's Super Distortion 7 and Super Distortion 8 high-output pickups are designed for seven- and eight-string guitars, respectively, and provide tone and high output voltage that work with a very broad range of musical styles and sounds, from very clean to complete overdrive. The Super Distortion 7 is a little hotter than the original six-string version, and the magnetic field responds quickly and accurately to the full range of the seven-string's frequency response. The Super Distortion 8's output is slightly greater, with warmer highs and tighter lows for optimum performance with the eight-string's longer scale length.
LIST PRICES Super Distortion 7, $119.99; Super Distortion 8, $129.99.
dimarzio.com

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TC Electronic
FLASHBACK MINI DELAY, SHAKER MINI VIBRATO, CORONA MINI CHORUS AND VORTEX MINI FLANGER

TC Electronic's new Flashback Mini Delay, Shaker Mini Vibrato, Corona Mini Chorus and Vortex Mini Flanger are built in the same compact enclosures used for the company's popular PolyTune Mini, Hall of Fame Mini Reverb, Spark Mini Booster and Ditto Looper. The pedals feature true-bypass switching, analog-dry-through design, a trio of knobs and TC's TonePrint technology, which lets you upload tones created by some of the most influential guitarists from TC Electronic's web site.
LIST PRICES Shaker Mini Vibrato, Corona Mini Chorus, Vortex Mini Flanger, $99.99; Flashback Mini Delay, $119.99
tcelectronic.com

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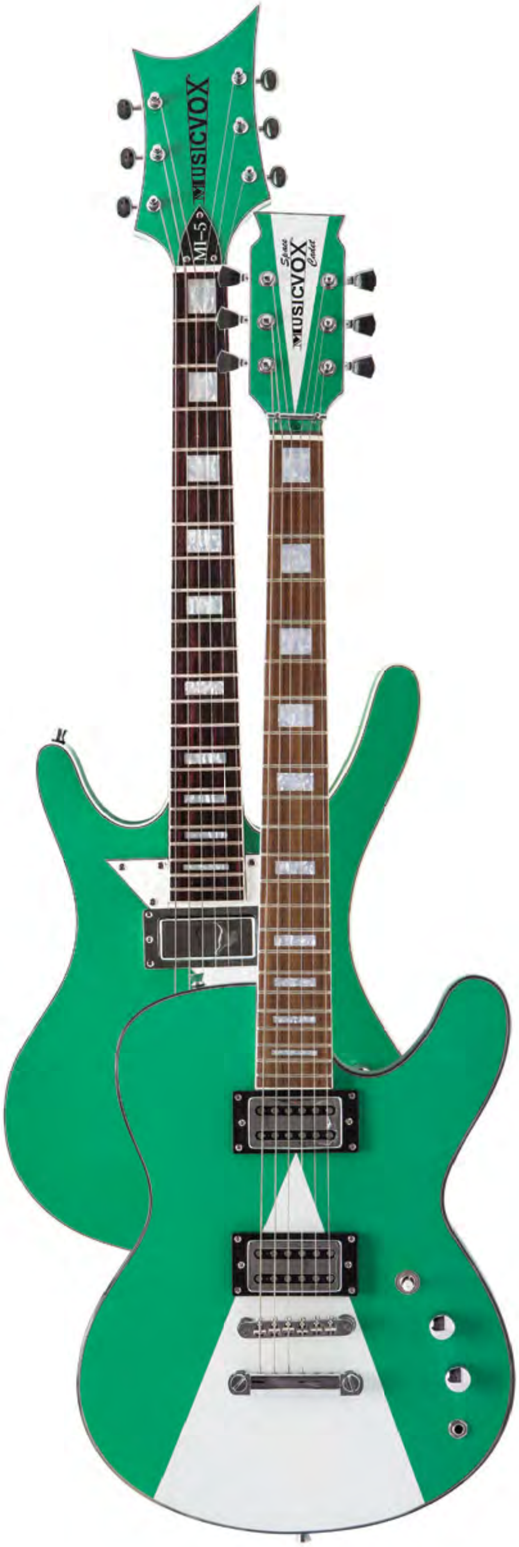

Weird Science

MUSICVOX MI-5 AND SPACE CADET CUSTOM SPECIAL

By Chris Gill

THERE ARE A lot of great electric solidbody guitars on the market these days, but the vast majority of them look and sound similar to a handful of classic models introduced in the Fifties. MusicVox is one of the few present-day companies that are truly doing their own thing and providing players with something a little different than the status quo. The MusicVox MI-5 and Space Cadet Custom Special models may have very cool and quirky styling, but at their heart they are no-nonsense players' instruments designed to deliver the goods in the studio and onstage.

FEATURES Both the MI-5 and Space Cadet Custom Special feature a mahogany body and a bolt-on maple neck with a 25 1/2–inch scale and 22 medium profile frets. Both also have simple controls consisting of a single master volume and master tone control and a three-way pickup selector. Beyond that the similarities pretty much end.

The MI-5 has a double-cutaway body design with an extended lower horn that provides outstanding balance and makes the guitar very comfortable to play when seated. Other notable features include its string-through-body combination bridge/tailpiece with six adjustable saddles, side-mounted output jack and exceptionally large headstock design. This model is available with a choice of MusicVox Special pickups, vintage-style P-90s or MusicVox's own vintage-style humbuckers, which resemble oversized Filtertrons. My example had MusicVox Special pickups.

The Space Cadet Custom Special has a single-cutaway body, a Tune-o-matic bridge with stop tailpiece, a top-mounted output jack and an unangled headstock with a large string tree for all six strings. Unlike the standard Space Cadet model, it features "white triangle" body paint and a special headstock logo. The guitar comes with a choice of two vintage-style humbuckers (as on my test example) or single-coil P-90s.

PERFORMANCE The necks on both models have 1 5/8–inch-wide nuts, finished backs and relatively flat profiles that make them very comfortable to play. Because the MI-5's bridge is located toward the bottom of the body, it has a shorter overall length that allows guitarists to play without stretching as much to reach the lower frets, although the cutaway design restricts access to the upper four frets.

The MusicVox Special and vintage-style humbuckers both deliver moderate output to provide very distinctive tones with tons of personality and clarity. The humbuckers are like fat Filtertrons with very attractive upper-midrange character and harmonically rich punch. The Special pickups, which resemble a Gibson Firebird's fully sealed mini humbuckers, have an attractive brightness and definition.

CHEAT SHEET

LIST PRICES
MI-5, $799; Space Cadet Custom Special, $899
MANUFACTURER
MusicVox, musicvox.com

- The MI-5 features a double-cutaway design, string-through-body bridge and a shorter overall length that makes it very comfortable to play.

- The Space Cadet has a single-cutaway design, a Tune-o-matic bridge and stop tailpiece, and a deep cutaway that provides uninhibited access to the uppermost frets.

- **THE BOTTOM LINE**
If you're looking for a guitar with looks and sounds that stand out from the pack, the MusicVox MI-5 and Space Cadet are great choices, especially for players with limited funds.

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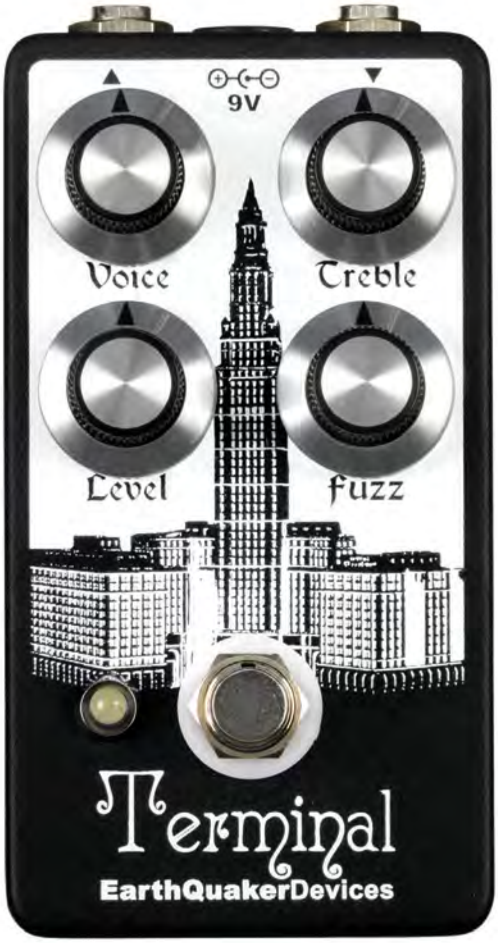

GUITAR WORLD GOLD AWARD PERFORMANCE

Hot Fuzz

EARTHQUAKER DEVICES TERMINAL PEDAL By Chris Gill

IF PEDAL EFFECTS were colors on a painter's palette, I'd describe overdrive as black or white, distortion as red or blue, and fuzz as purple, mainly because fuzz is typically best used sparingly. Describing the EarthQuaker Devices Terminal, which is a fuzz pedal, I'd go even further by comparing it to a glossy, metal-flake hue of heliotrope, but one that you'd want to use in excess, such as to paint a hot rod. Far from a mild-mannered effect, the Terminal is raunchy and ratty and has practically nothing in common with classic fuzz.

FEATURES The Terminal pedal is based upon the Jax FY-2 fuzz pedal made by the Japanese Shin-Ei company during the early Seventies (also sold as Companion, Tele-Star, Thomas and other brand names). Take that as a starting point, however, because the Terminal goes well beyond the average fuzz box, providing considerably more gain, fine-tuned EQ and volume boost. The circuit features an all-analog design, but the carefully selected components deliver low-noise performance without sacrificing vintage vibe and character. Four controls on the top panel let you adjust level, voice (midrange), treble and fuzz, making it possible to dial in everything from razor-sharp tones to mammoth crunch. Other pro-quality features include true-bypass switching, a bright white LED and nine-volt battery or adapter power.

PERFORMANCE While the Terminal can easily produce the usual buzz that sounds like angry bees in a glass jar, it goes well beyond most previously imagined concepts of fuzz to provide thoroughly modern square-wave distortion tones. The voice knob is where most of the tonal magic lies, particularly in the lower-midrange tones that are produced when the knob is in the range of seven to 10 o'clock. Delicious Octavia-style octave-fuzz overtones emerge when the treble and fuzz knobs are cranked way up. The volume knob can deliver a very generous volume boost, so players don't have to worry about their fuzz tones fading to the back of the mix.

Whereas many fuzz pedals can be finicky about the guitars and amps they're paired with, the Terminal plays well with others, from single-coil- to humbucker-equipped guitars and any variety of amps, including Fenders, Marshalls, Voxes and modern-day high-gain boutique amps. No matter what type of fuzz you love, the Terminal does it.

CHEAT SHEET

LIST PRICE $165
MANUFACTURER EarthQuaker Devices, earthquakerdevices.com

- The voice and treble controls provide a wider range of sonic sculpting capabilities than the average vintage-style fuzz.
- The volume control can deliver a significant amount of boost to ensure that the fuzz-processed signal remains prominent in the mix.
- **THE BOTTOM LINE** Although its circuit is based on a vintage fuzz pedal, the Terminal's versatile, interactive controls provide a much wider variety of tones, from classic to modern.

AT GUITAR CENTER

SOUNDGARDEN

SUPERUNKNOWN TURNS 20

The early '90s were pivotal years in music, with the rise of grunge, the demise of glam metal and, at times, an obscure vision of what rock was and where it was headed. All that changed with Soundgarden's 1994 release, *Superunknown*, which brought alternative, punk and hard rock together in one seminal album. A success with fans and critics alike, the collection of songs now celebrating its 20th anniversary sounds as fresh and relevant today as when it was released.

"We didn't sit and, like, have a band meeting and talk about reinventing ourselves," Chris Cornell, lead vocalist and guitarist explains. "We just started doing different things, all of us, bringing in new ideas and things that were a different approach. We had a big album to live up to, which was *Badmotorfinger*. It was an album that a lot of critics liked … but also a lot of really hardcore Soundgarden fans that had been around for a long time that came to club shows where there were 40 people … those guys loved it. That was kind of the album they had wanted us to make for years and they finally got it."

Combining elements from a few guitars used by Cornell over the years, Gibson was able to craft an ES-335 signature model for the frontman. "This immediately became my favorite guitar to play …" Cornell says, "It has kind of a mid-rangy, rattley sound that cuts through a mix really well and makes, like, a riff-rock song sound like Soundgarden."

See the gear and the full interview at guitarcenter.com.

GIBSON CHRIS CORNELL 335 ELECTRIC GUITAR FLAT BLACK

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Electra Glide in Black

ELECTRA OMEGA **By Chris Gill**

WAY BACK IN the Seventies, Electra was one of a handful of companies that challenged the big name American manufacturers by offering quality guitars at affordable prices. Electra guitars were originally designed and marketed in the U.S. but manufactured in Asia, and many of the company's models featured visionary innovations like versatile switching circuits and built-in modular effects. After almost a 30-year absence, Electra is back again with a new line of guitars that follow a similar philosophy of providing maximum value. The Omega model may look similar to single-cutaway Electra models from the Seventies, but it's a modernized upgrade with even better build quality and value.

FEATURES The Omega has classic looks, with its black or white gloss finish, single-cutaway mahogany body with carved top, multilayer top and headstock binding, dual humbucking pickups and large mother-of-pearl block inlays, but it offers plenty of modern upgrades that make it a desirable model in its own right. The back of the bass bout is contoured, as is the neck heel, which makes the Omega very comfortable to play. Controls consist of individual volume knobs for each pickup with push/pull coil splitting, a master tone knob and a three-way pickup selector. Hardware includes a TonePros Tune-o-matic-style bridge and locking stop tailpiece and TonePros/Kluson Deluxe tuners.

PERFORMANCE The Omega's set mahogany neck has a 24 5/8–inch scale and somewhat chunky C-shaped neck profile, similar to a 1958 Les Paul. Together, they give the guitar a vintage vibe and tone, but the jumbo frets and 12-inch radius balance that out with a modern feel that's more comfortable for today's players. Electra's own MagnaFlux humbucking pickups are the Omega's secret weapon, delivering fat, punchy humbucker tones and crisp, percussive single-coil tones when the coils are split. Simply put, the Omega sounds and plays like a much more expensive guitar.

CHEAT SHEET

STREET PRICE $899
MANUFACTURER Electra Guitars, electraguitar.com

● **THE BOTTOM LINE**
With its classic looks, modern feel and high-end tone, the Electra Omega is a great bargain for players who crave vintage styling and sound without sacrificing the playability of a state-of-the-art ax.

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Dunlop EP101 Echoplex Preamp

▶ The original Maestro EP-3 Echoplex is best known for its warm tape-echo effects, but many players—most notably Eric Johnson, Jimmy Page and Eddie Van Halen—discovered that the EP-3 has a sweet-sounding preamp that does wonderful things to a guitar's tone, even when the tape echo effect is bypassed. While some have compared the EP-3 preamp to a clean boost, it's much more than that. In addition to providing a few dB of gain, it affects the phase response of different frequencies to make a guitar sound bolder and more focused.

The Dunlop EP101 Echoplex Preamp is a faithful reproduction of the FET (Field-Effect Transistor) preamp used in the original EP-3. It features only a gain control (with the same style knob found on an Echoplex) that provides up to 11dB of boost and operates either with a nine-volt battery or optional adapter.

The EP101 affects tone in a subtle but noticeable manner, making single notes sound bigger and fatter and chords more lively and balanced. Less like a compressor and more like a loudness maximizer, the EP101 brings the guitar's entire frequency range into focus while retaining dynamic response. It sounds so good that you'll want to leave it on constantly.

—Chris Gill

LIST PRICE $171.42
MANUFACTURER Dunlop Manufacturing, jimdunlop.com

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FULL SHRED

By Marty Friedman

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SWEPT AWAY

How to play fast and musical arpeggio-based licks without sweep picking

I'VE OFTEN BEEN associated with players that use specific picking techniques, such as sweep picking, economy picking, hybrid picking and so on. In truth, I have no idea what any of these terms mean. Sweep picking does not appeal to me at all. To my ears, it sounds like, "bd*LOOP*, bd*Loop*, bd*LOOP*, bd*Loop*," as notes go up and down, over and over again. It's nothing more than a fancy technique that guitar players learn so that they can play fast arpeggios up and down.

To my ears, it's very unmusical. In my music, you will hear some insane, fast arpeggio-based lines, but it's never simply straight up and down through the arpeggios, the way sweep picking usually is performed. This month, I'd like to demonstrate some cool ways you can achieve the effect of fast arpeggio-based sounds while avoiding the predictability of standard sweep-picking licks.

My preference is to use a little bit of repetitive arpeggio-based lines and then grab some cool notes, bends or vibratos. I try to never lean on any one technique too much and always try to play with an ear toward melody. Playing straight triads up and down is, to me, neither creative nor melodic. Any monkey can learn how to execute a fast technique on the guitar, but technique in and of itself is not music.

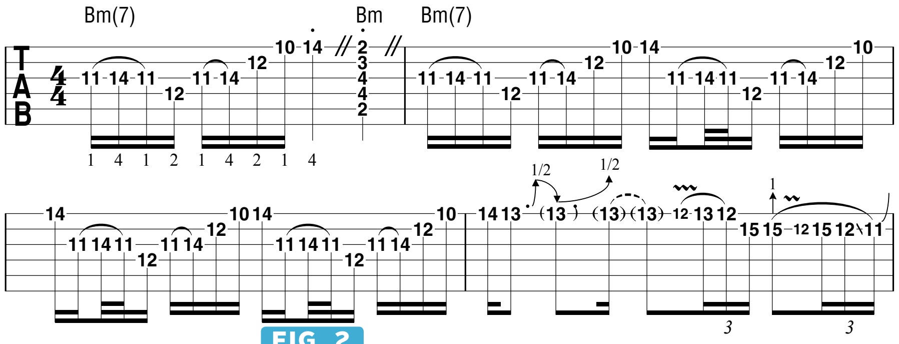
FIGURE 1 is based on the notes of a Bm7 arpeggio: B D F♯ A. In bar 1, I outline the basic melodic "shape." I begin on the third string with a hammer-pull between F♯ (11th fret) and A (14th fret). Following the D (fourth string/12th fret), I hammer-on from F♯ up to A and end the phrase with three ascending notes, B D F♯. In bars 2–5, I elaborate on the idea by repeating the lick over several beats, adding a half-step bend and vibrato from the ♭5 (flatted fifth), F, in bar 4. I end the phrase with a half-step bend from A♯ to B, which I adorn with some vibrato.

Now that you have the idea, try the same premise, but change the end of the lick. For me, elaboration on a basic idea is the most natural and musical way to play. Incorporating the arpeggio licks into melodic lines is far more interesting than an arpeggio that simply is repeated in an up-and-down fashion.

Let's wrap up with a few permutations of our initial idea. In **FIGURE 2**, I change the shape of the lick a little, and the result is odd-metered lines in 15/16 and 9/8 meters. In **FIGURES 3–8**, I take a basic G triad idea and morph it into Gmaj7 and Gm-maj7 ideas.

I certainly understand why guitar players are into speed. When I first started playing, I heard Alvin Lee—who was notoriously fast—and thought it was the coolest thing I'd ever heard. Since then, I've found that playing fast is only cool when you can't do it. Once you can, you'd rather play something musical.

FIG. 1



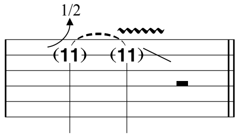


FIG. 2

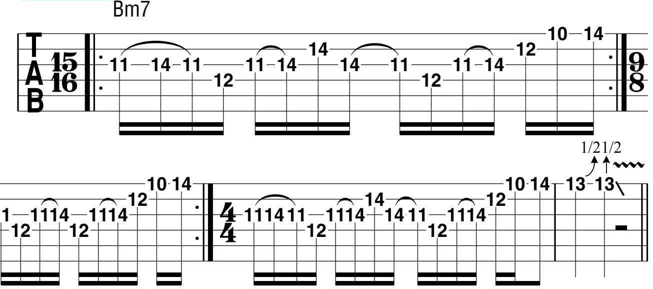


FIG. 3

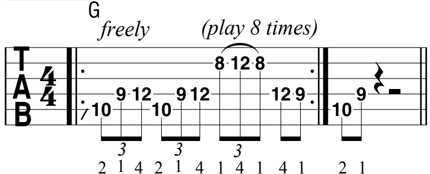


FIG. 4

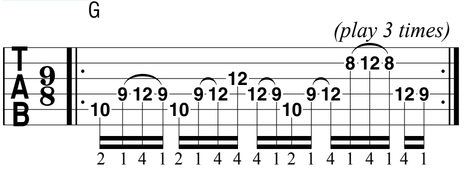


FIG. 5

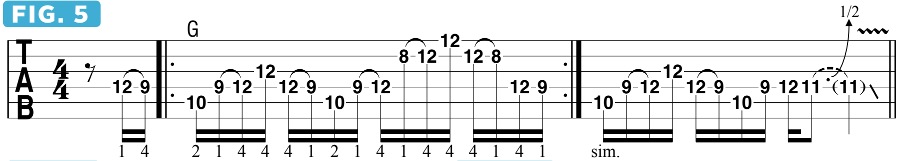


FIG. 6

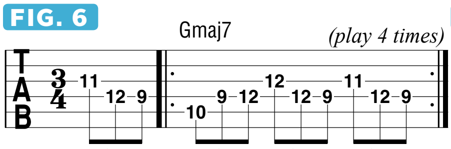


FIG. 7

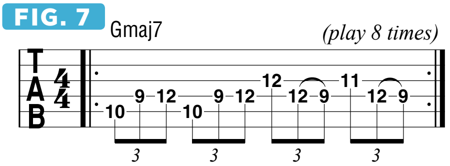
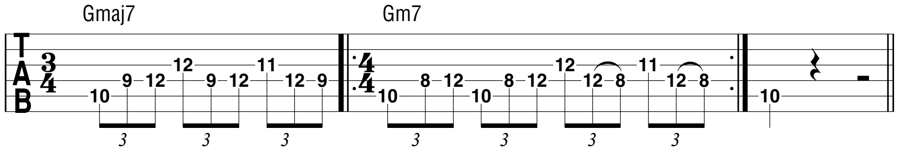


FIG. 8



MARTY FRIEDMAN is a world-renowned American-born virtuoso guitarist living in Japan. His latest album is *Inferno*.

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THRASH COURSE

By Dave Davidson
of Revocation

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FLAT-OUT EVIL

Using minor-seven flat-five chords in metal

WHEN WRITING MUSIC for Revocation, I try to push the envelope and come up with sounds and riffs that are rarely explored in thrash metal. A good way to do this is to use *seventh chords*. This month, I'd like to demonstrate a few cool ways one can use one particularly cool- and tense-sounding seventh chord.

Of the different types of seventh chords, the one that appeals to me most is *minor-seven-flat-five* (m7♭5), also known as *half-diminished-seven*. If you are unfamiliar with this chord type, start with a regular minor-seven chord, like the Cm7 voicing shown in **FIGURE 1**, then alter it. The chord tones are, low to high, C, the root; G, the fifth; B♭, the minor, or "flat," seventh (♭7); and E♭, the minor, or "flat" third (♭3). If we lower the fifth, G, by one half step, to G♭ (or F♯), we get the Cm7♭5 voicing depicted in **FIGURE 2**. Our chord-tone "stack" is now, low to high, C, the root; G♭, the diminished, or "flat," fifth (♭5); B♭, the minor, or "flat," seventh (♭7); and E♭, the minor, or "flat" third (♭3). This chord sounds much more tense than Cm7.

The "flat-five" sound has long been a staple of metal. For example, in the intro to "Black Sabbath," Tony Iommi plays a G octave followed by a trilled D♭, which is the flatted fifth, or "flat five," of G. The root/flat-five interval is known as a *tritone*, because flatted fifth is three whole tones above or below the root.

The next thing is to move up the fretboard and rearrange the order, or "stacking," of the chord tones to generate what's known as the next *inversion*. In **FIGURE 3**, a different voicing of Cm7♭5 is played using the notes, low to high, E♭, B♭, C and G♭. Now the chord's third, E♭, is on the bottom, or "in the bass," as they say, which makes this a *first-inversion* voicing. The ♭5 is now on top of the voicing, which gives it emphasis and lends the voicing a more jarring quality. **FIGURE 4** illustrates a thrash-type rhythm part built from this voicing.

FIGURE 5 offers another rhythm approach using arpeggiation. And **FIGURE 6** illustrates a riff built from double-picked arpeggios.

If we move up to the next inversion, placing the ♭5, G♭, on the bottom of the stack, we get the Cm7♭5 voicing shown in **FIGURE 7**. This is known as a *second-inversion* voicing, because the fifth is now in the bass. **FIGURE 8** offers a thrash-type pattern using this voicing.

We can move up one more time and place the ♭7, B♭, in the bass to produce the *third-inversion* voicing shown in **FIGURE 9**. **FIGURE 10** puts all four voicings in ascending order so you can compare their sounds and fingerings.

Seven-string guitar arr. for six-string
Tune down one half step (low to high: B♭ E♭ A♭ D♭ G♭ B♭ E♭).
All music sounds one half step lower than written.

FIG. 1

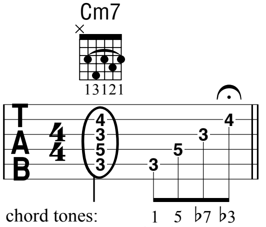

Cm7
13121
T A B
chord tones:
1 5 ♭7 ♭3
(root)

FIG. 2

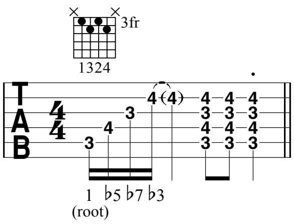

Cm7♭5 (root position)
3fr
1324
T A B
1 ♭5 ♭7 ♭3
(root)

FIG. 3

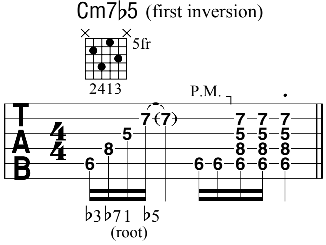

Cm7♭5 (first inversion)
5fr
2413
P.M.
T A B
♭3 ♭7 1 ♭5
(root)

FIG. 4

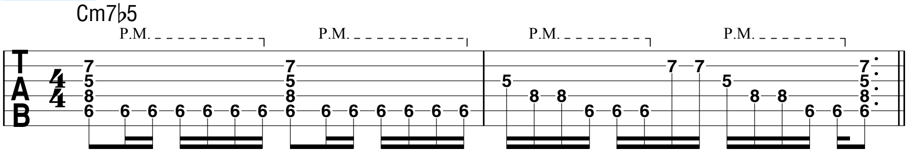

Cm7♭5
P.M.
P.M.
P.M.
P.M.
T A B

FIG. 5

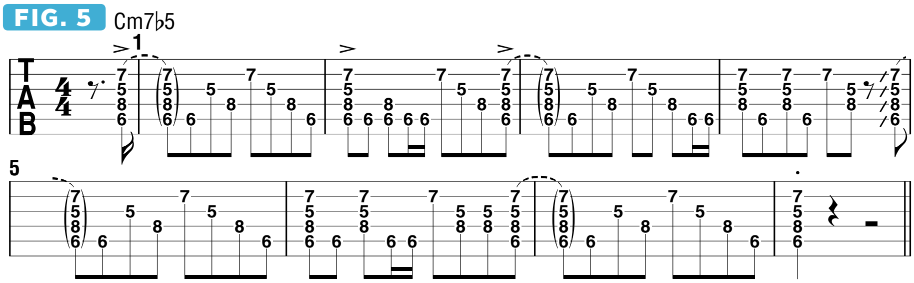


FIG. 6

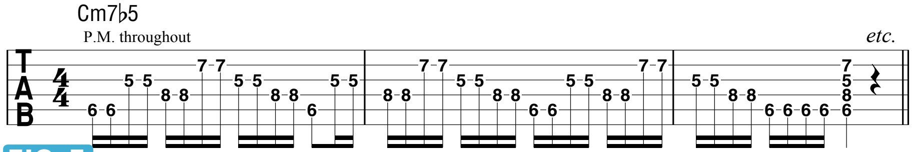

Cm7♭5
P.M. throughout
etc.
T A B

FIG. 7

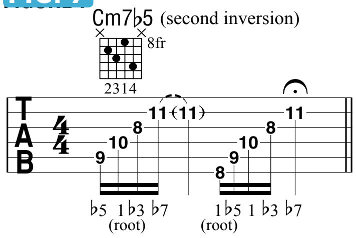
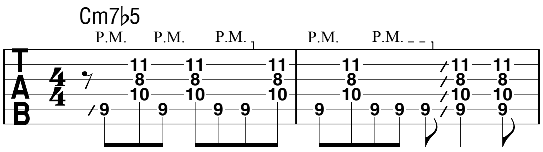

Cm7♭5 (second inversion)
8fr
2314
T A B
♭5 1 ♭3 ♭7
(root)
1 ♭5 1 ♭3 ♭7
(root)

FIG. 8


Cm7♭5
P.M.
P.M.
P.M.
P.M.
P.M.
T A B

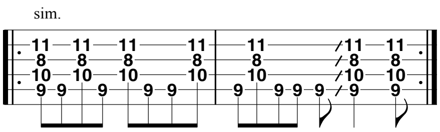


FIG. 9

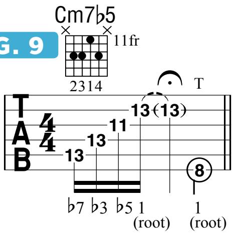
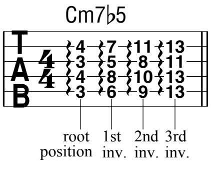

Cm7♭5
11fr
2314
T
T A B
♭7 ♭3 ♭5 1
(root)
1
(root)

FIG. 10


Cm7♭5
T A B
root position
1st inv.
2nd inv.
3rd inv.

DAVE DAVIDSON is the founding guitarist for technical death metallers Revocation. Their latest, self-titled release is out on Relapse Records.

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STRING THEORY
By Jimmy Brown

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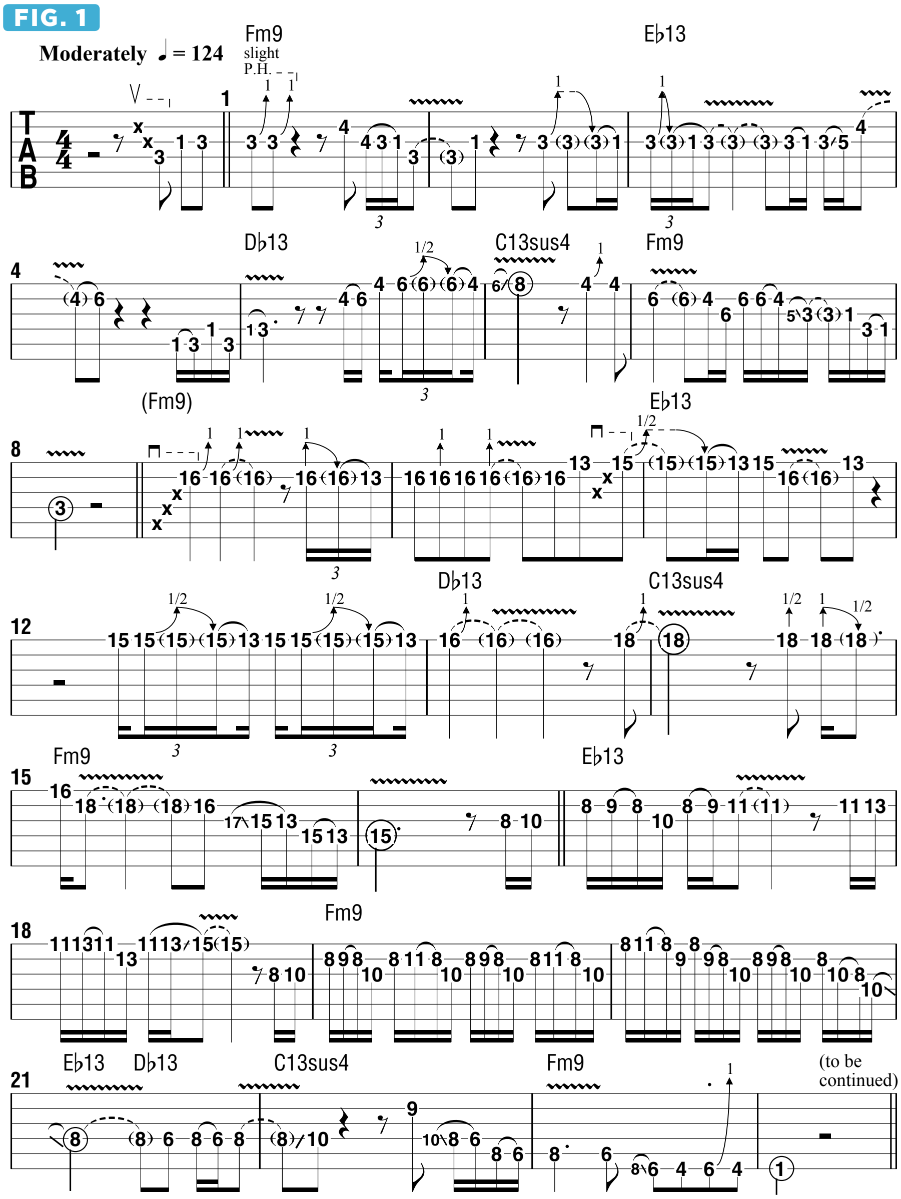
MY GENERATION, PART 2

Bluesy SRV-, Betts- and Page-style style soloing over a mid-Sixties jazz classic

FIG. 1



AS I PROMISED last month, I'm going to demonstrate some cool licks to play over the chord changes to Horace Silver's mid-Sixties jazz classic "Song for My Father." As you recall, the composition features a cool, laid-back bossa nova groove and loosely spaced chord changes that make it a great jam tune for rock and blues guitarists looking to get into jazz.

For my first *chorus* of soloing—the term is jazz and blues slang for one complete song cycle, which in this case is a 24-bar AAB form comprised of three eight-bar sections—I thought it would sound good to begin by playing sparse, bluesy phrases (something no one will ever fault you for doing). The sound of the chord progression brought to my mind Stevie Ray Vaughan's tasteful, understated lead playing at the end of David Bowie's 1983 hit song "Let's Dance," and I thought, What would SRV play here? **FIGURE 1** is what I came up with.

For the first A section, bars 1–8, I stay in the lower area of the neck, where everything sounds bright and twangy, and play bluesy, bendy licks based on the F minor pentatonic scale (F A♭ B♭ C E♭), which is structurally identical to the more guitarist-familiar E minor pentatonic (E G A B D), only one half step, and one fret, higher on the fretboard, which helps tremendously with the visualization of patterns and shapes. Although it may seem as if I'm just arbitrarily playing blues licks here, I'm thoughtfully emphasizing and pausing on certain notes that "agree with" each chord. For example, in bar 3, over E♭13 (see last month's column for chord voicings for this tune), I'm sitting on B♭, the fifth of that chord. Over D♭13, in bar 6, I land on the scale's F root note, which happens to be the third of that chord. (Remember, the third is always a great note choice!) In bar 6, I slide up to the root note of C13sus4, C, which is the fifth of F minor pentatonic. It's all about *note placement*.

In the second A section, bars 9–16, for which the chord progression from bars 1–8 repeats, I move higher up the neck and play more F minor pentatonic-based licks, using lots of bends and vibratos. I also introduce another note to our tonal palette, G, which changes the scale to the slightly more sophisticated-sounding F *minor hexatonic* (F G A♭ B♭ C E♭). Over Fm9, G functions as the second, or ninth, and it sounds great over that chord. Over E♭13, G becomes the third, and I exploit that relationship with the wailing bend licks in bars 11 and 12.

For the B section, or bridge, bars 17–24, I further exploit G over E♭13 (bars 17 and 18) Dickey Betts style, as well as over Fm9 (bars 19 and 20) in a way that recalls Jimmy Page's signature use of pull-offs. (Page's huge influence on me shamelessly shines through in the "Stairway to Heaven" lick in bar 12 as well.)

Be sure to check out this column's video lesson online for some helpful performance tips. Next month, we'll really get inside the tune's changes and rhythm with some angular, bebop-style 16th-note lines.

Senior music editor JIMMY BROWN has transcribed hundreds of songs and authored instruction books and DVDs. His latest DVD, *Mastering Scales 2*, is out now! Get yours at store.guitarworld.com.

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METAL FOR LIFE

by Metal Mike

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SHOCK VALUE

Injecting unusual, jarring chord voicings into metal rhythm parts

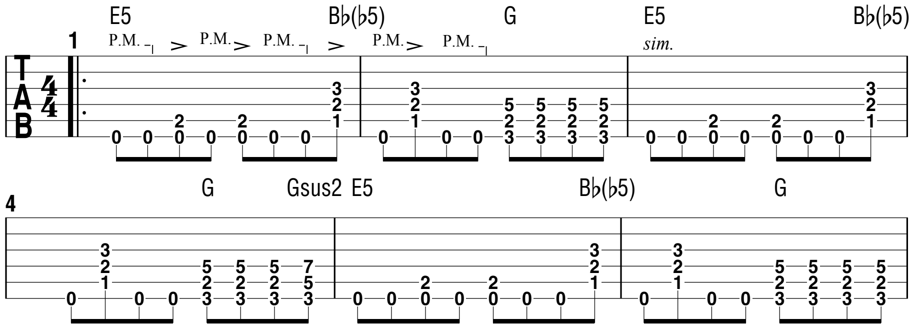
ONE OF THE essential qualities of a great metal riff is the presence of a signature element—unusual chord voicings, a twisted melodic line—that immediately grabs your attention. In this column, I'd like to demonstrate a few ways to achieve this and dress up your riff ideas with murky, monstrous-sounding, aggressively attacked chord figures and patterns.

FIGURE 1 is played in a rhythm of steady, hard-driving eighth notes, for which the open low E string is used as a palm-muted pedal tone throughout. In bar 1, two-note E5 power chords are accented on the downbeats of beats two and three, but at the end of the bar, I switch to upbeat accents of B♭(♭5) on the upbeats of beat four and beat one of bar 2. Bar 2 then ends with an unusual voicing of G. This is all repeated across bars 3 and 4, except for one twist: at the end of bar 4, I add a single accent on a prog-style "spread" voicing of Gsus2. Bars 5 and 6 are a recap of bars 1 and 2, and then the figure ends in the last two bars with the bottom two open strings played in conjunction with hammer-ons with the fret-hand index and ring fingers. These final chords have a dissonant atonal quality and, when struck aggressively, impart an "angry" and "edgy" sound.

With **FIGURE 2**, my goal was to inject a lot of *melody* into a guitar part via a succession of moving two-note chord voicings. Once again, the voicings are played against a palm-muted, open low E-string pedal tone. And as in **FIGURE 1**, I begin by accenting the downbeats but then switch immediately to upbeat accents, such as on the chords E5, C/E, F5 and B/D♯ played later in the progression. Most of the melodic content in this rhythm part is supplied by the notes that fall on the D string, which is the highest string used in the figure. In bar 4, the melodic element shifts to the A string, as the E root note moves down a half step to D♯, the major third of B, resulting in a two-note B/D♯ voicing. Additional rhythmic drive is provided by the "gallop" rhythm—an eighth note followed by two 16ths—played on the low-E pedal tone on beat two of each bar. It can at first be a bit tricky getting used to dropping this gallop rhythm into the part at precisely the right moment, so start out slowly and gradually build up speed once you fix the pattern into your muscle and auditory memory.

For our final example, **FIGURE 3**, I was looking to create a "grinding" sound via the use of repeated hammer-ons into A5 and B♭5 power chords. With my ring finger fretting notes on the A string, I repeatedly hammer from the open low E string to either the fifth or sixth fret with my index finger. In bar 4, I interject a chromatically descending line on the low E string, and at the very end of the phrase, I switch to hammer-ons into an F5 power chord. Be sure to attack the strings aggressively with the pick throughout, striving to accentuate the high-frequency harmonics in the notes on the bottom two strings.

FIG. 1 (0:17)



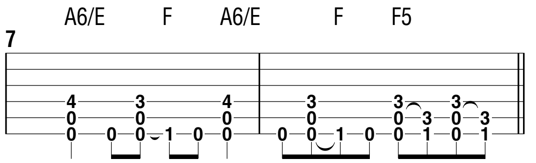
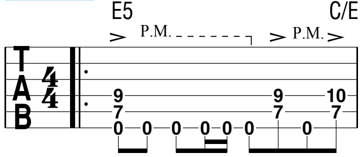


FIG. 2



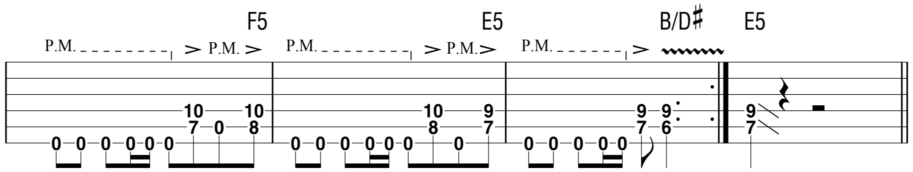
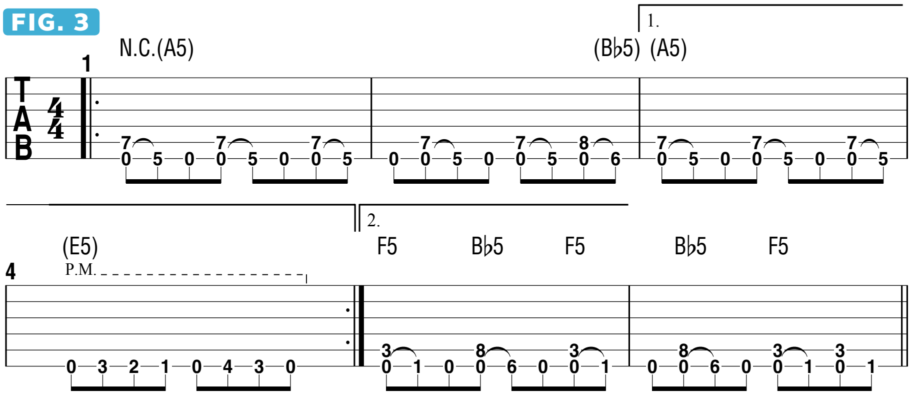


FIG. 3



METAL MIKE CHLASCIAK plays guitar for Halford and with his own solo band. His latest releases are *The Metalworker* and *This Is War*, available from metalmike.net.

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COLUMNS

TALKIN' BLUES

by Keith Wyatt

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ELECTRIC SOUL

Snooks Eaglin, Part 2

LAST MONTH, WE examined the acoustic mastery of New Orleans guitarist Snooks Eaglin, which was captured on the acclaimed 1959 album *New Orleans Street Singer*. Ironically, solo acoustic performance was only a sideline for Eaglin, who mainly played electric guitar and sang with full bands. Between 1960 and 1963, a series of Dave Bartholomew–produced contemporary New Orleans–style R&B recordings for Imperial Records explored that aspect of his talent.

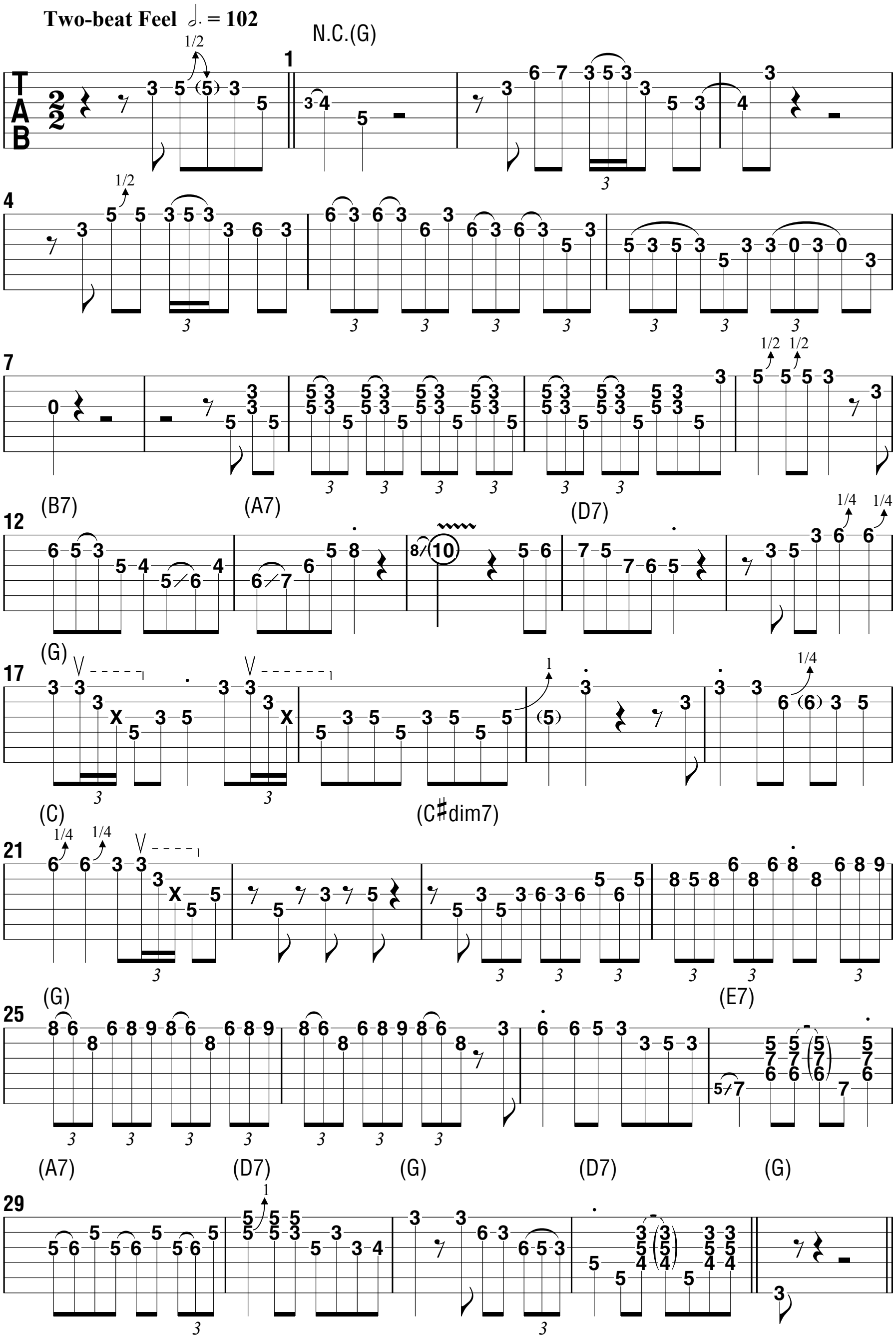
The Imperial sides focus mainly on Eaglin's impassioned Ray Charles–influenced vocals and the quality of the material itself varies, but the solos reveal a rich, quirky melodic imagination, flights of virtuosity, impeccable timing and a unique bare-handed attack. Together, they combine to make Snooks one of the great electric blues stylists of his generation.

FIGURE 1 is a collection of Eaglin-inspired phrases arranged over a 32-bar progression with a New Orleans–style up-tempo two-beat feel, comparable to the Imperial tracks "Yours Truly" or "Cover Girl." In bars 1–4, bluesy phrases segue into fast triplet minor pentatonic pull-offs foreshadowing Jimmy Page's "Heartbreaker" solo. The double-stop sequence in bars 9 and 10, similar to those in Eaglin's version of "Mama (Talk to Your Daughter)," eases into jazzy chord tone-based phrases (check out "Cover Girl"). Eaglin's purported 2,500-song repertoire included many jazz standards, and he was fluent at "playing over changes" and knew how to use arpeggios to outline and describe chords.

Eaglin liked to mix up his rhythmic phrasing, as in bars 17–22, where the same descending, sweep-picked G5 arpeggio is cleverly repeated on different beats surrounded by various syncopations. The solo peaks in bars 23–26 with a C♯ (or G) diminished-seven (C♯ E G B♭) arpeggio run and blues lick in triplets that showcase his formidable chops. (Duplicating his distinctive picking style is very difficult, but the licks are also playable with conventional alternate flatpicking.) In the last few bars, characteristic single-note phrases alternate with chord accents. Even with a band to support him, Eaglin never strayed far from the rhythm.

The Imperial recordings failed to yield the hoped-for national hit, but Eaglin continued to record and perform in his home city until he passed away in 2009. Lucky for us, a number of his live performances are preserved on YouTube.

FIG. 1



KEITH WYATT tours with American music legends the Blasters and teaches blues guitar at Musicians Institute. His latest DVD, *Talkin' Blues 2*, is available at store.guitarworld.com.

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ACOUSTIC NATION

by Dale Turner

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ACCORDING TO DOYLE

The guitar gospel of brilliant fingerstylist Doyle Dykes

IT WOULD BE a sin to cite superpickers like Tommy Emmanuel, Lenny Breau, Chet Atkins and Merle Travis without including the name Doyle Dykes. Over the past decades, Dykes has become renowned for his flawless technique, musicality (superior tone, dynamics, feel and taste), heart-wrenching solo guitar compositions (such as the 9/11 tribute "A Call to Freedom") and creative arrangements ("While My Guitar Gently Weeps," "Amazing Grace" and others). Dykes puts a unique spin on his influences, which include the aforementioned guitarists as well as Jerry Reed, Les Paul, Duane Eddy, the Beatles and more. Armed with a Fred Kelly thumbpick and his Guild signature-model guitar, Dykes performs numerous concerts and master classes per year. Check doyledykes.com for information.

Dykes' fingerpicking fascination surged at age 14, when he witnessed a performer called Barry the Sailor thumb pick a Chet Atkins/Merle Travis–style pattern not unlike that shown in **FIGURE 1** (a passage similar to what Dykes routinely details in his clinics) on an acoustic guitar during a church service. From that day forward, Dykes continuously honed his fingerpicking chops. He eventually developed a pianistic guitar approach, in part, the result of hearing his piano-playing older brother, Aubrey, practice stride and ragtime styles. When playing **FIGURE 1** and the remaining examples in this lesson, apply a light palm mute to the thumb-picked notes while allowing the higher strings to ring freely.

In his early professional years, Dykes was known as a Telecaster player, backing up *Hee Haw*'s Grandpa Jones, the Stamps Quartet and others. That all changed with the release of his 1996 solo album, *Fingerstyle Guitar*, a disc oozing with a diversity of acoustic techniques and approaches. **FIGURE 2** illustrates a chord-based passage similar to the Hammond B3–style organ riff featured in the tune "Jazz in the Box." Note the use of thumb-picked downstrokes and upstrokes near the end of bar 1. This longstanding Dykes concert staple also features the guitarist soloing with himself, thumping the open low E string on each beat while plucking out bluesy licks on higher strings, as in **FIGURE 3**. This style of playing is often referred to as "dead thumb."

On *Fingerstyle Guitar*'s opening cut, Dykes pays homage to another one of his heroes, Duane Eddy, with the barnburner "Twin Six Shooters." **FIGURE 4** approximates the tune's low-string melody and chord strums. Use your index and middle fingers to brush the upper strings in a down-up motion between bass melody notes. As "Twin Six Shooters" unfolds, this super-speedy showstopper becomes a virtuoso demonstration of Dykes' banjo-style picking moves, such as rapid-fire arpeggio rolls, with notes fretted in the middle of the neck while open strings ring in their midst, as in **FIGURE 5**. To pick the strings, use either a thumbpick or your bare thumb, in alternation with the index finger, as indicated.

Lastly, this column's name has changed from Hole Notes to Acoustic Nation to reflect *Guitar World*'s great new web site. Check it out every day at guitarworld.com/acoustic-nation.

Fingering: p = thumb, i = index finger, m = middle finger.

FIG. 1

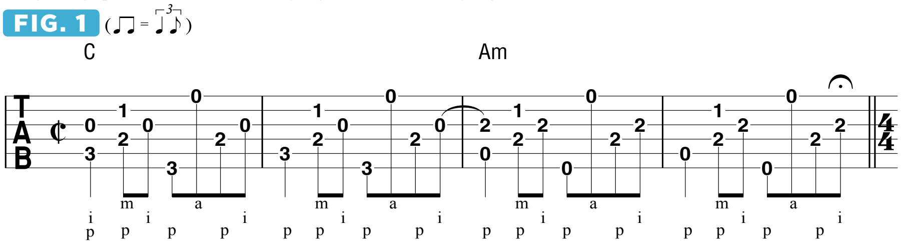
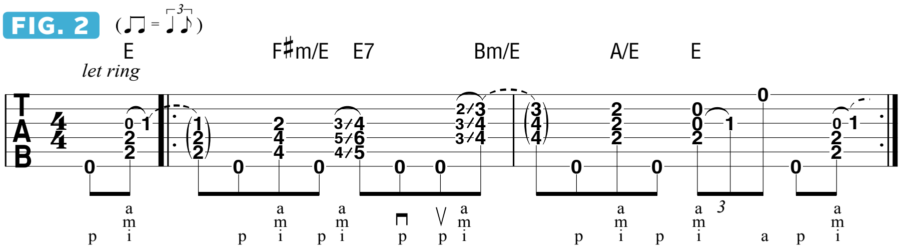


FIG. 2



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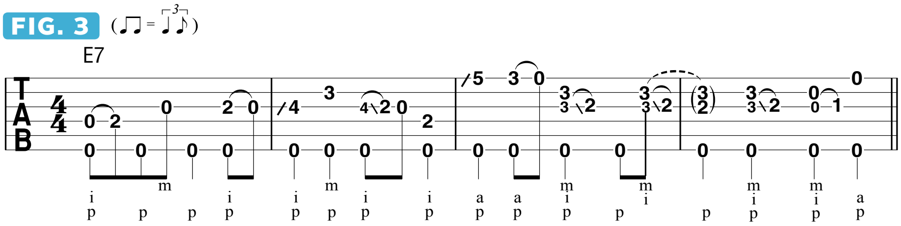

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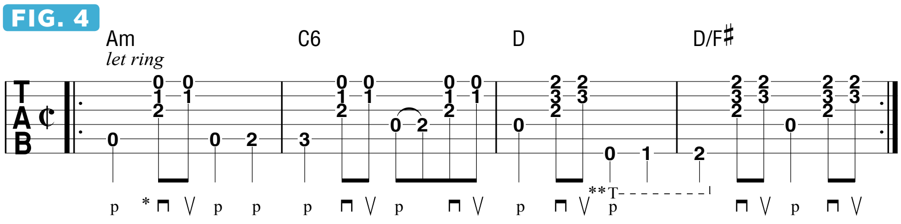
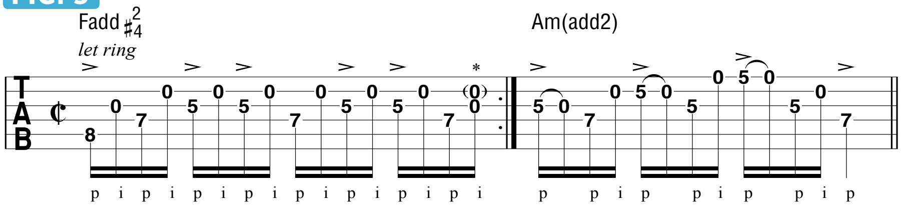


*Brush strings w/index and middle fingers

**fret low E string w/thumb

FIG. 5



*2nd time, play B string only

Musician's Institute instructor and author/transcriber DALE TURNER played all the instruments/voices on his latest CD, *Mannerisms Magnified* (www.intimateaudio.com).

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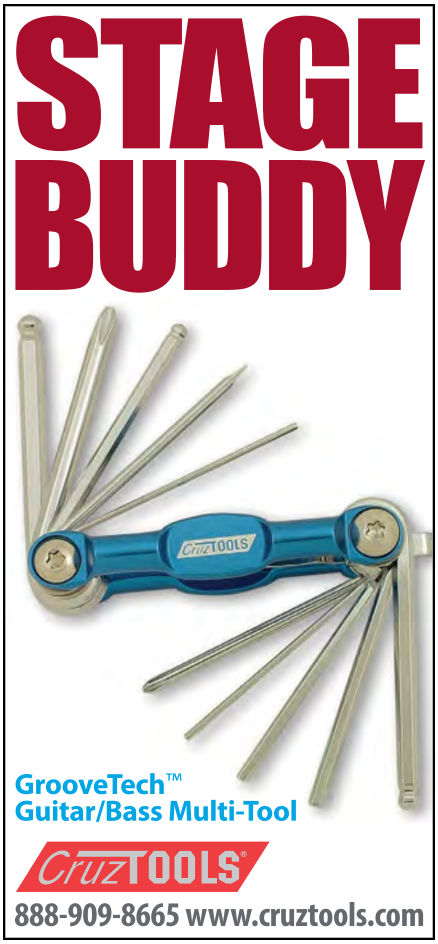

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VOICE CONTROL

Devising creative chord patterns and voicings from the A Aeolian mode

OFTEN WHEN JAMMING, guitarists are required to play rhythm accompaniment for long stretches of time over repeating chord progressions or vamps. This can be tedious and monotonous for the player (as well as the listener), but it doesn't have to be. By broadening your rhythm guitar chops in creative and inventive ways, you can play rhythm guitar with as much freedom as you play a solo. The challenge is to come up with guitar parts that are not only rhythmically solid but also melodically interesting.

Which brings us to the subject of this month's lesson. In my last column, I demonstrated how to utilize modal structures to connect chord voicings up and down the fretboard. I started with an interesting-sounding, unresolved chord, Am13add4, built from *stacked fourths*—each successive chord tone being a fourth higher than the previous note—as they occur in the A Dorian mode (A B C D E F♯ G). In the process, we discovered some cool and unusual chord voicings by moving up and down the neck on a given group of strings while staying *diatonic* to (within the scale structure of) A Dorian. This month, we'll utilize a similar approach with another widely used mode, A Aeolian.

A Aeolian comprises the notes A B C D E F G and is nearly identical to A Dorian, the only difference being the sixth scale degree. In A Dorian, it is F♯, the *major sixth*; in A Aeolian, the sixth is one half step lower, F, the *minor*, or *flat*, sixth. The intervallic spelling of A Aeolian is 1(root) 2 ♭3 (flat three) 4 5 ♭6 (flat six) ♭7 (flat seven). As you will discover, changing this one note will result in a combination of some chord voicings that sound distinctly different than those built from A Dorian, while certain other voicings will remain identical.

FIGURE 1 depicts A Aeolian played in third-fifth positions. There's a bit of a fret-hand stretch required when playing on the bottom three strings, as the index finger frets notes at the third fret, the middle finger frets the fifth fret, and the pinkie reaches up to the seventh fret. Be sure to keep your fret hand as relaxed as possible at all times, with the thumb positioned squarely on the back of the neck and the fingers directly above their assigned frets. Also, strive to keep the fingers parallel to the frets. Practice this scale

FIG. 1 A Aeolian mode

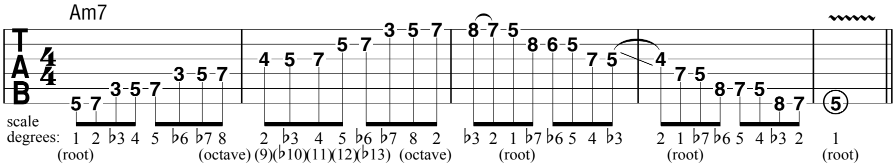
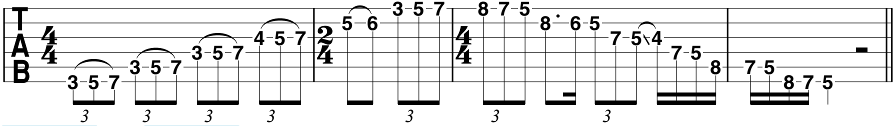

Am7
T A B
scale degrees: 1 2 ♭3 4 5 ♭6 ♭7 8 2 ♭3 4 5 ♭6 ♭7 8 2 ♭3 2 1 ♭7 ♭6 5 4 ♭3 2 1 ♭7 ♭6 5 4 ♭3 2 1
(root) (octave) (9)(♭10)(11)(12)(♭13) (octave) (root) (root) (root)

FIG. 2



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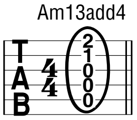

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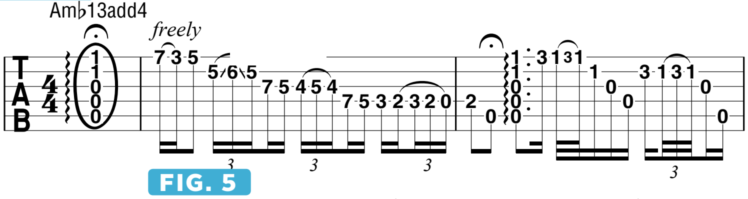


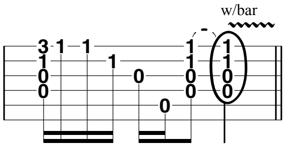


FIG. 5

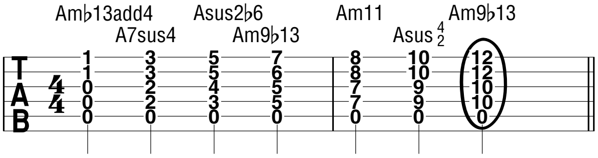


FIG. 6 A Aeolian

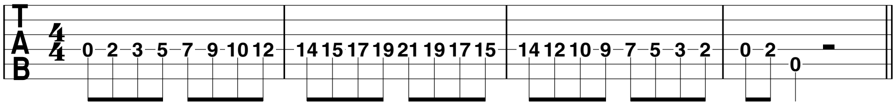


FIG. 7 A Aeolian against a pedal tone

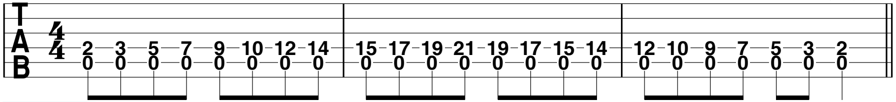


FIG. 8

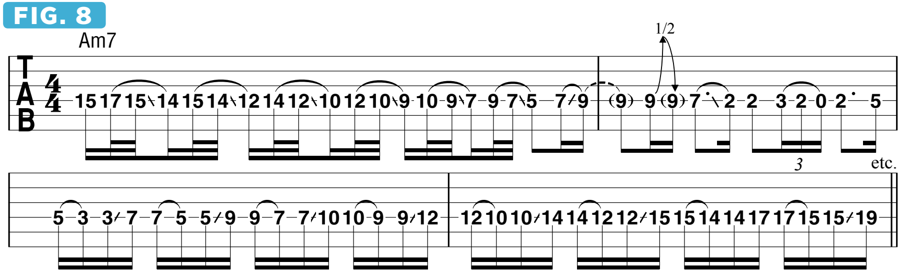
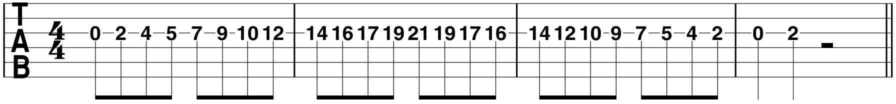


FIG. 9 A Aeolian



ANDY ALEDORT is a *GW* associate editor. His solo blues-rock album *Live at North Star 2009* is available on Steve Vai's Digital Nations label.

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pattern up and down in order to memorize its structure and familiarize yourself with the mode's *musical quality*.

Before moving into chord patterns, try playing "freely" through the mode in this area of the fretboard, as illustrated in **FIGURE 2**. The three-notes-per-string approach is emphasized here, which is helpful to use in the formation of *legato* patterns that are performed with hammer-ons, pull-offs and finger slides. As always, practice the scale patterns and runs using different pick-hand approaches, such as starting with picking every note and then adding pull-offs, hammer-ons and slides wherever it feels comfortable to do so.

FIGURE 3 illustrates the Am13add4 stacked-fourths chord voicing that we started on with the A Dorian mode last month. If we switch F♯ to F, we get the chord shown in **FIGURE 4**, Am♭13add4. Strum this chord, and then try playing freely through the A Aeolian mode in the manner demonstrated in the sample single-note solo. The chord's unresolved sound lends itself well to melodic patterns that reflect a similarly unresolved quality through the emphasis of the chord tones of Am♭13add4: A D G C F.

Other chord forms that "live" in A Aeolian can be generated by simply moving up to the next scale degree on each string in lock-step fashion. **FIGURE 5** illustrates the series of chords formed in this manner when moving to each successive scale degree on the top four strings, played along with an open A string, which serves as a pedal tone. As you play through this progression of voicings, do your best to memorize the chord shapes, or "grips." You'll notice that there are only four different shapes, and it is very useful to drill on moving from one to the next so that you will be able to burn them into your visual, auditory and muscle memory and locate them as quickly as possible.

It's very helpful to play A Aeolian up and down the entire length of each individual string, just as we did last month with A Dorian. **FIGURE 6** illustrates A Aeolian ascending and descending the D string, and **FIGURE 7** details each of these notes played in tandem with the open A string. The run in **FIGURE 8** is based on a repeated melodic motif that moves up and down the D string in a pattern used typically in many guitar solos.

Let's now apply this same approach to the top three strings. **FIGURES 9–11** detail the A Aeolian mode played up and down the G, B and high E strings, respectively. Once you're familiar with these patterns, try improvising original melodies along each string in the manner of **FIGURE 8**.

Now that you're familiar with A Aeolian played on each string, let's go back to our Am♭13add4 stacked-fourths chord voicing and proceed to "walk" up each string in four-part harmony, as shown in **FIGURE 12**. Notice how each shape is altered slightly as you progress up the neck. The best way to get these chord shapes under your fingers is to focus on one area of the fretboard at a time, moving back and forth between three or four voicings only. **FIGURE 13** offers a structured way to use this approach in the study of A Aeolian-based voicings in various area of the fretboard.

FIG. 10 A Aeolian

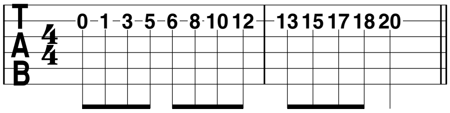


FIG. 11 A Aeolian

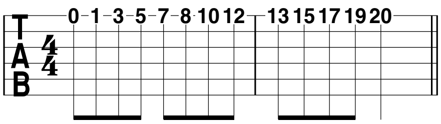


FIG. 12

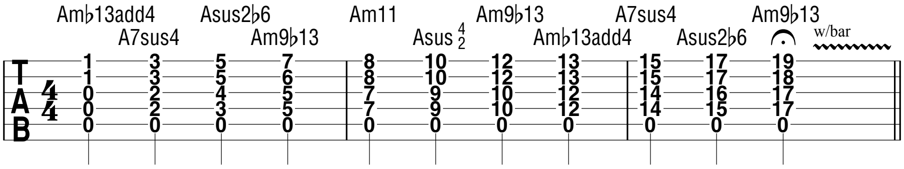
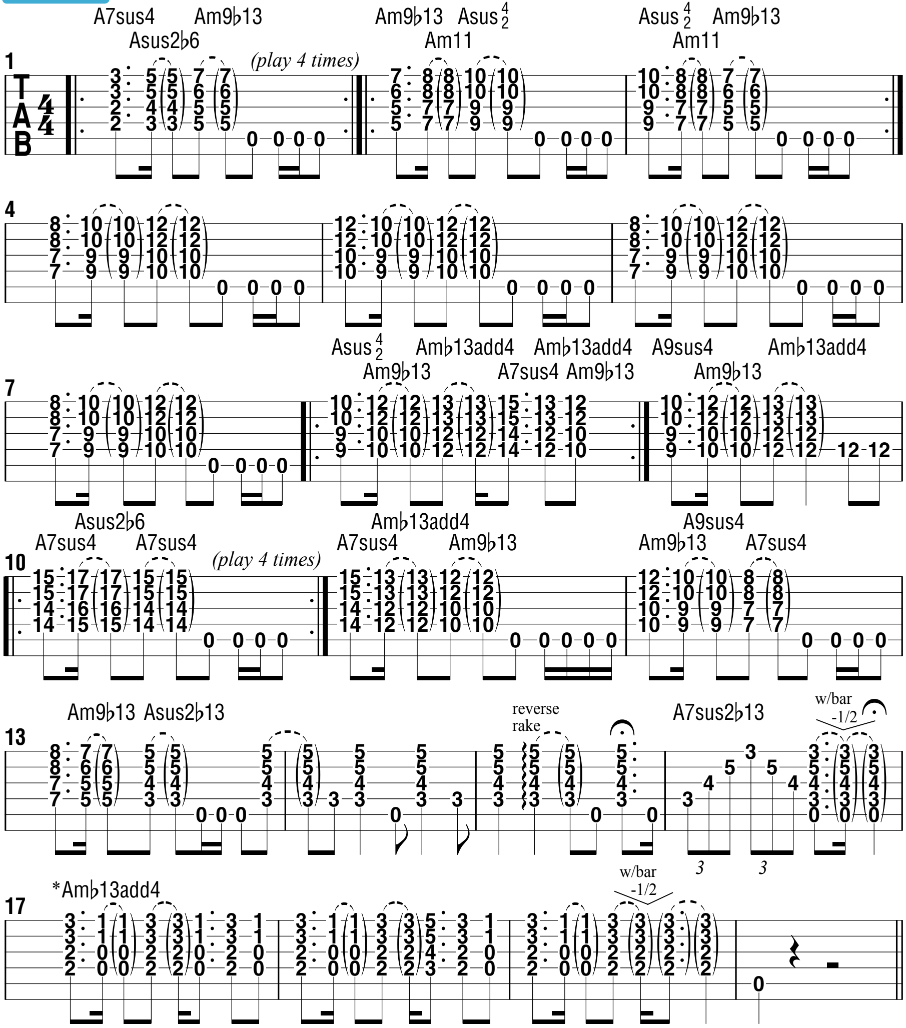

Am♭13add4
A7sus4
Asus2♭6
Am9♭13
Am11
Asus 4/2
Am9♭13
Am♭13add4
A7sus4
Asus2♭6
Am9♭13
w/bar

FIG. 13


A7sus4
Asus2♭6
Am9♭13
(play 4 times)
Am9♭13
Asus 4/2
Am11
Asus 4/2
Am9♭13
Am11
Asus 4/2
Am9♭13
Am♭13add4
A7sus4
Am♭13add4
Am9♭13
A9sus4
Am♭13add4
Am9♭13
A7sus4
Asus2♭6
A7sus4
(play 4 times)
A7sus4
Am♭13add4
Am9♭13
A9sus4
Am9♭13
A7sus4
Am9♭13
Asus2♭13
reverse rake
A7sus2♭13
w/bar -1/2
*Am♭13add4
w/bar -1/2

*chord name represents implied harmony

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MAKING TRACKS

By Tom Beaujour

ALTERNATIVE ENERGY

From Dinosaur Jr. to Sonic Youth, John Agnello forged the sound of alt-rock.

JOHN AGNELLO GOT his start in the early Eighties as an assistant at New York's storied Record Plant, working on radio-friendly albums by the likes of Cindy Lauper, Meatloaf, Aerosmith, and the Hooters. But it was during the alternative-rock explosion of the early Nineties that he made his mark as a producer and engineer in his own right.

"I recorded and mixed albums by the Screaming Trees and Dinosaur Jr. in rapid succession," he says, "and in both cases it was a perfect scenario where I was able to apply the skills that I gained working on commercial records at the Record Plant to a grunge-rock scenario. Both records did really well, and pretty much launched me into the career that I have now."

To this day, Agnello remains a force to be reckoned with in the indie rock world, having recently produced notable albums by Kurt Vile, Okkervil River, Phosphorescent and Sonic Youth and mixed releases by groups as varied as Manchester Orchestra and Minor Alps. Two decades after their initial work together, he also still collaborates with J. Mascis and Dinosaur Jr. "I've been working with that guy for 20 years. It's crazy," Agnello says. "That generally doesn't happen in the music business!"

You've recorded a lot of really fuzzed-out tones, particularly with Dinosaur Jr., where the guitar sounds like it was being played incredibly loud. Is that an illusion? Does the guitar actually need to be loud when you record it for it to sound loud?

J. Mascis does a lot of stuff with little Fender Deluxes just cranked, and they sound huge. We did a whole album for a side project of his called Witch at his house at a time when we couldn't make a lot of noise, and we just had a little Deluxe through a bunch of pedals, cranked in a closet with one really close mic. It sounded massive, so bigger size isn't always bigger sound. A lot of really small amps really crunch great and sound thick.

Do you usually use only one mic on a guitar amp?

I learned my miking technique from my main mentor at the Record Plant, Bill Wittman. He really liked a close guitar sound, so the mics were right on the cone. He'd go so close with the mics that they might crackle a little because the input was so high. That's the only point where you would back them up a little bit. The concept is that there is very little air between the microphone and the speaker. So, theoretically, when you bring up your fader, it's very much in your face. A Neumann U87, Sennheiser 421 and Shure SM57 are the usual go-to mics.

Dinosaur Jr. (from left) J Mascis, Murph and Lou Barlow

Back in the Record Plant days, it was interesting. Those guys would have six or seven mics set up, and then for each different guitar part they would just manipulate the levels of the different mics at the console to change the configuration of which mics were being used. And I just learned that you had to compare what you were hearing in the control room to what you were hearing coming out of the amp and figure out what you need and then go out and just do it. We would very rarely use EQ, and if we did, we were very sparing with it.

When you record an amp with three mics, do you record each mic onto a separate track so you can adjust them later or just mix the sounds together straight to "tape"?

I generally sum them together going in. I hate having to dick around with the balance of the guitars every time I pull up a song. Even though the session comes up and the faders are set, you still have the opportunity to mess around. If the guitar sounds good, then it sounds good. Let's commit to a tone and move on.

These days, with shrinking recording budgets, it feels like you get 15 minutes to get a guitar sound, and back then you probably got 15 hours... or at least 1.5 hours! Was it a slower pace?

Yeah, it was totally a slower pace. For an artist to show up five hours late to a session was not unusual. Then you'd work 20 hours straight, come in the next day and throw out half the shit you did! When I was working on Aerosmith's *Rock in a Hard Place*, I remember being at the studio for, like, 10 hours and nobody showed up. I was going to leave, and as I was opening the door, everybody was coming in. It was like, Oh fuck, and now I have to work for like 12 hours straight! Steven Tyler even called my house once—I was living with my parents—because he wanted to come into the studio early one day. I had gotten home at six in the morning and at 11 o'clock the phone rings and my mom is like, "John, a guy named Steven Tyler is on the phone for you." And I was like, "Ahh, I gotta go to work! I gotta go to the studio!"

TOM BEAUJOUR runs Nuthouse Recording in Hoboken, New Jersey (nuthouserecording.com). He has recorded, mixed and produced Guided by Voices, Nada Surf, Phoenix and Scale the Summit, among others.

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UNIVERSAL AUDIO

PERFORMANCE TIPS

HOW TO PLAY THIS MONTH'S SONGS

1 "For Whom the Bell Tolls"

Metallica

THIS ENDURINGLY popular song represents Metallica's early confrontation with the subject of war, a topic they would revisit in their epic compositions "Disposable Heroes" and "One." The song opens with the sound of ominous bells, followed by a descending melody, octave doubled by guitar and bass (see bars 3 and 4), that is based on a chromatic combination of the E Dorian (E F♯ G A B C♯ D) and Aeolian (E F♯ G A B C D) modes.

This initial motif leads into a constantly moving, heavily chromatic power-chord riff (see bars 9–12). The riff, doubled in octaves by Gtrs. 1 and 2, is challenging to execute cleanly and is best performed by fretting each two-note power-chord shape with your first and fourth fingers, as indicated in the frames at the beginning of the transcription. (Use the same fingerings for Gtr. 2's higher voicings.) This figure and the main/chorus riff, first introduced in bars 23–26, are picked entirely with downstrokes, with palm muting employed where indicated by the abbreviation P.M.

The single-note triplet melodies in section D (bars 44–55) are based on E Dorian and performed with alternate picking, as is *Riff A* (first played in bar 15). These phrases are challenging to execute due to the numerous string crosses involved. While most players habitually begin an alternate-picked phrase on a downstroke (down-up-down-up, etc.), you'll find that starting each of these phrases on an upstroke (up-down-up-down, etc.) will make for a less arduous and more efficient picking movement, as you'll be using mostly outside-the-strings picking, which is much easier to perform than inside-the-strings picking. *—Andy Aledort*

2 "Fell on Black Days"

Soundgarden

WRITTEN BY FRONT man Chris Cornell, this hit song from Soundgarden's hugely popular 1994 album, *Superunknown*, is built around a catchy main riff, first introduced by Cornell in the intro (Gtr. 1). The riff is based on alternating bars of 4/4 and 2/4 meter, although Cornell has mentioned in interviews that he thinks of the riff as one bar of 6/4 (4/4 + 2/4 = 6/4). Although comprised of power-chord shapes, the riff conveys a hypnotic, hooky melody and includes a half-step bend and release on the B5 power chord in the first bar, which Cornell performs by pulling the strings downward (in toward the palm). At the end of each verse, in bars 23–25, the riff morphs into a combination of octaves and power chords played in a deceptively syncopated rhythm, which we present as three bars of 4/4 in order to help you count and feel the rhythm.

The interlude (section E, bars 44–54) features an instrumental theme that begins with sliding strummed octaves, followed by a sitar-like single-note line based on the D Mixolydian mode (D E F♯ G A B C) and played up and down the G string against the adjacent open D string, which serves as a pedal tone. Lead guitarist Kim Thayil employs sliding strummed octaves again during the song's outro-chorus and outro (section G and H).

For his guitar solo (section F), Thayil bases his lead lines on the B minor pentatonic scale (B D E F♯ A) as opposed to the more obvious choice of E minor pentatonic (E G A B D), creating a fresh, interesting sound over the accompanying E-based chord progression. The guitarist also makes creative use of a wah pedal and flanger effect to add textural depth to his lead parts throughout the song. *—Andy Aledort*

3 "The Real Me"

The Who

THIS CLASSIC TRACK from *Quadrophenia*, the Who's 1973 rock opera, features a restrained but powerful performance by guitarist Pete Townshend, whose ringing chord stabs and frequent breaks of musical silence provide room for John Entwistle to lay down his virtuoso bass line over drummer Keith Moon's busy, bombastic groove.

A big part of Townshend's bright guitar sound on this song is due to his use of a capo at the third fret, which he likely employed to accommodate singer Roger Daltrey's high, powerful vocal range. If you're unaccustomed to using a capo, you may find that navigating the neck can be a little disorienting at first, since you no longer have the benefit of employing the fretboard inlays and dot markers for positional reference. The best thing is to ignore them and learn to find your chords by how they appear in relation to the new "nut," or "zero fret," established by the capo. As you move away from the capo to play chords higher up the neck, such as in the song's choruses, you can rely on anchor points to help you keep your fingers in place and make your way through the chord changes. For example, when playing Gadd9/A in bar 18, keep your pinkie planted on the high E string's fifth fret (five frets up from the capo) and use it as a pivot point to more easily transition to and grab the D/A chord that follows.

To recreate the sound of Townshend's bold, stinging rhythm playing, use a strong downstroke strum for all quarter- and eighth-note rhythms, reserving the use of upstrokes for the occasional pairs of 16th notes, such as those on the A5 chords in bars 16, 36, 72, 75, 76 and 79, for which you'll want to use a quick down-up strum. For the staccato strums on beat three of bars 1 and 3, use a combination of fret-hand and pick-hand muting techniques to silence the strings immediately after strumming them.

"The Real Me" serves as a great primer on Entwistle's signature bass-playing style and technique. Be sure to pay close attention to his varied note articulations throughout the song, including his frequent use of hammer-ons, pull-offs, finger slides, bends and vibratos. Bars 20, 40 and 76 highlight his signature "typewriter" alternate-fingerpicking technique, whereby he would tap, or "dance," his fingertips along a string in order to fire off rapid bursts of 16th notes. When doing this, Entwistle would straighten his wrist and position his hand just past the neck pickup, above the edge of the neck. Changing the angle of the pick hand like this kept his fingers more vertically aligned with the strings, making the technique seemingly effortless to perform. *—Jeff Perrin*

4 "Happy"

Pharrell Williams

PHARRELL WILLIAMS' breakout hit of 2014, this upbeat, irresistibly danceable song is crafted in the great Sixties R&B tradition of Curtis Mayfield and Marvin Gaye. There is very little (if any) guitar on the studio recording, so in our transcription we've arranged the electric piano part, as well as some of the background vocal harmonies, for guitar to provide you with a satisfying way to replicate the song's signature elements.

Gtr. 1 presents the electric piano part and is comprised mostly of keyboard-style chord voicings, which, while they lay comfortably on the guitar, may be new to some players. You'll notice in the chord frames at the beginning of the transcription that full barre-chord fingerings are advised for the verse riff's A♭, B♭ and C chords (first played in bars 4 and 5), even though the bottom two strings aren't used. This is to ensure that you don't inadvertently

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strum the open A or E low strings when playing these chords, which would sound terrible.

We've provided alternative, non-barring fingerings for the D♭maj7 and Cm7 chords played during the chorus, which offer the option of strumming them with a pick as opposed to fingering the barre-chord shapes and using hybrid picking (pick-and-fingers technique) to selectively sound only the A, G, B and high E strings. During the choruses (see section C), be sure to allow the chords to ring out clearly.

In bar 4, the bass plays a high single-note melody line. This riff has also been included as *Fill 1* (Gtr. 2) to give guitarists the option of doubling it, as guitarist Nile Rodgers does when performing "Happy" live with Pharrell.

Section E features background vocal harmonies arranged for guitar, as they're easily adaptable to the instrument and sound cool when played along with the repeating bass riff and lead vocal. Try adding some finger vibrato to the held notes, as indicated by the squiggly lines, to best emulate the sweet sound of the female singers. *—Andy Aledort*

5 "Main Title"

Game of Thrones opening theme

GAME OF THRONES

WE'VE GIVEN THIS instrumental theme from the popular HBO series *Game of Thrones* an arrangement that includes its key orchestral parts. It provides satisfying options for just one guitarist to play the piece or to accompany one or two other guitarists.

Gtr. 1, an acoustic capoed at the third fret, provides a mostly strummed part in 6/8 meter with elements of the melody woven into the chords. (Use down-up strumming for each pair of 16th notes.) Gtr. 2, no capo, plays the melody as single notes, emulating the sweetly singing sound of a cello or violin with the use of finger vibrato. We've also included a non-capoed Gtr. 3 part that supplies the single-note orchestral countermelodies heard throughout the piece. An ambitious but doable option is to cover both the Gt2. and Gtr3. parts on one instrument, as they mostly "take turns" and conveniently overlap in most places.

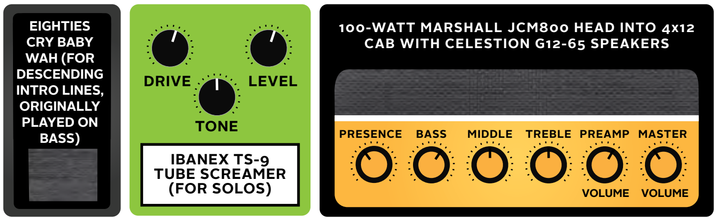
While the single-note melodies for the most part follow the recording verbatim, acoustic guitarists whose instrument doesn't have a cutaway may experience difficulty reaching the high notes played at section D (bars 21–28) and in the final three bars of the piece. If this is the case, feel free to substitute and repeat the middle-octave melody previously played in bars 13–20 and play the notes in the final three bars an octave down, as in bars 35 and 36.

If you're playing the Gtr. 1 part and accompanying a second guitarist performing the lead melody, you might want to disregard some, if not all, of the single-note or double-stop melodic embellishments and simply strum the full chords in a flowing rhythm, allowing the lead guitarist to convey the melody. *— Jeff Perrin*

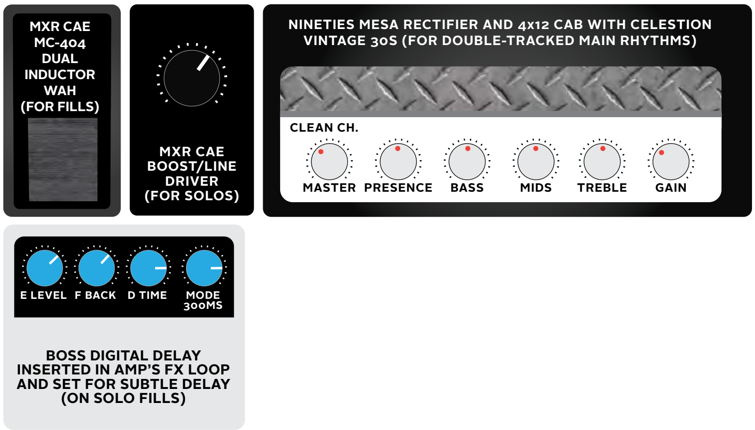
PEDAL AND AMP SUGGESTIONS

BY PAUL HANSON (*paulhanson.net*) SIGNAL PATH FLOWS FROM LEFT TO RIGHT

1 "FOR WHOM THE BELL TOLLS"


EIGHTIES CRY BABY WAH (FOR DESCENDING INTRO LINES, ORIGINALLY PLAYED ON BASS)
DRIVE
LEVEL
TONE
IBANEX TS-9 TUBE SCREAMER (FOR SOLOS)
100-WATT MARSHALL JCM800 HEAD INTO 4x12 CAB WITH CELESTION G12-65 SPEAKERS
PRESENCE
BASS
MIDDLE
TREBLE
PREAMP
MASTER
VOLUME
VOLUME

2 "FELL ON BLACK DAYS"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MASTER
PRESENCE
BASS
MIDS
TREBLE
GAIN
E LEVEL
F BACK
D TIME
MODE 300MS
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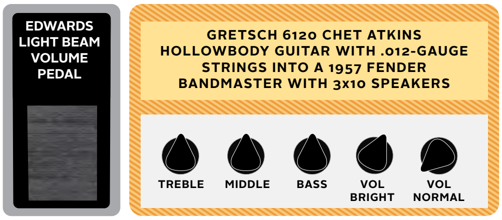
3 "REAL ME"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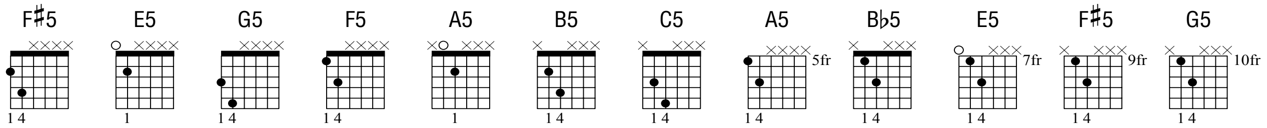
FOR WHOM THE BELL TOLLS

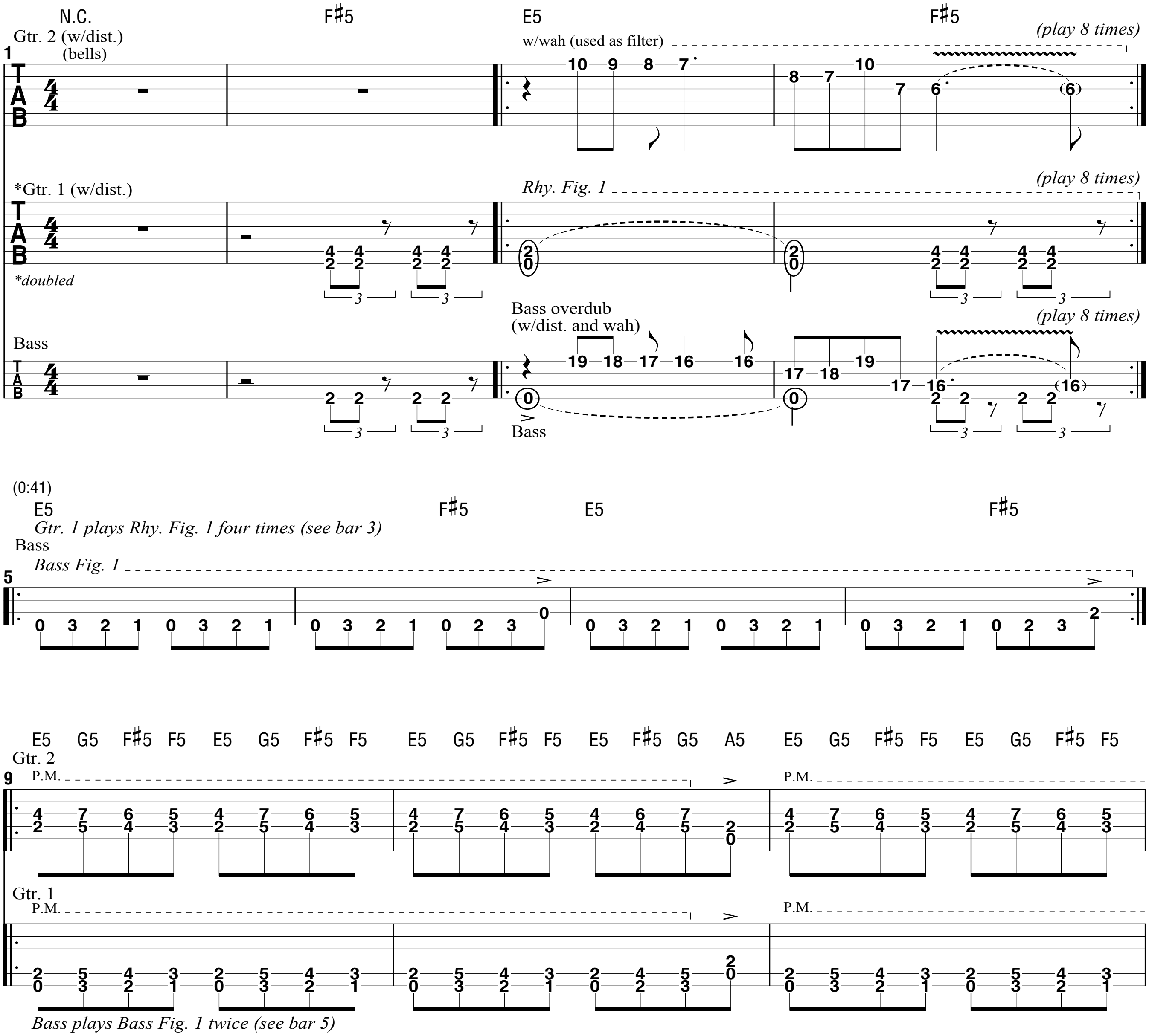
Metallica

As heard on **RIDE THE LIGHTNING**
Words and music by **JAMES HETFIELD, LARS ULRICH AND CLIFF BURTON**
Transcribed by **JEFF JACOBSON** • *Bass transcription by* **STEVE GORENBERG**

NOTE: All instruments sound a quarter tone (50 cents) sharp of concert pitch. To play along with the recording, tune accordingly.


F♯5
E5
G5
F5
A5
B5
C5
A5
B♭5
E5
F♯5
G5
5fr
7fr
9fr
10fr
1 4
1

A **Intro** (0:00)
Moderately ♩ = 120


N.C.
F♯5
E5
F♯5
Gtr. 2 (w/dist.)
(bells)
w/wah (used as filter)
(play 8 times)
*Gtr. 1 (w/dist.)
*doubled
Rhy. Fig. 1
Bass
Bass overdub
(w/dist. and wah)
Bass
(0:41)
Gtr. 1 plays Rhy. Fig. 1 four times (see bar 3)
Bass Fig. 1
E5
G5
F5
A5
Gtr. 2
Gtr. 1
P.M.
Bass plays Bass Fig. 1 twice (see bar 5)

FOR WHOM THE BELL TOLLS
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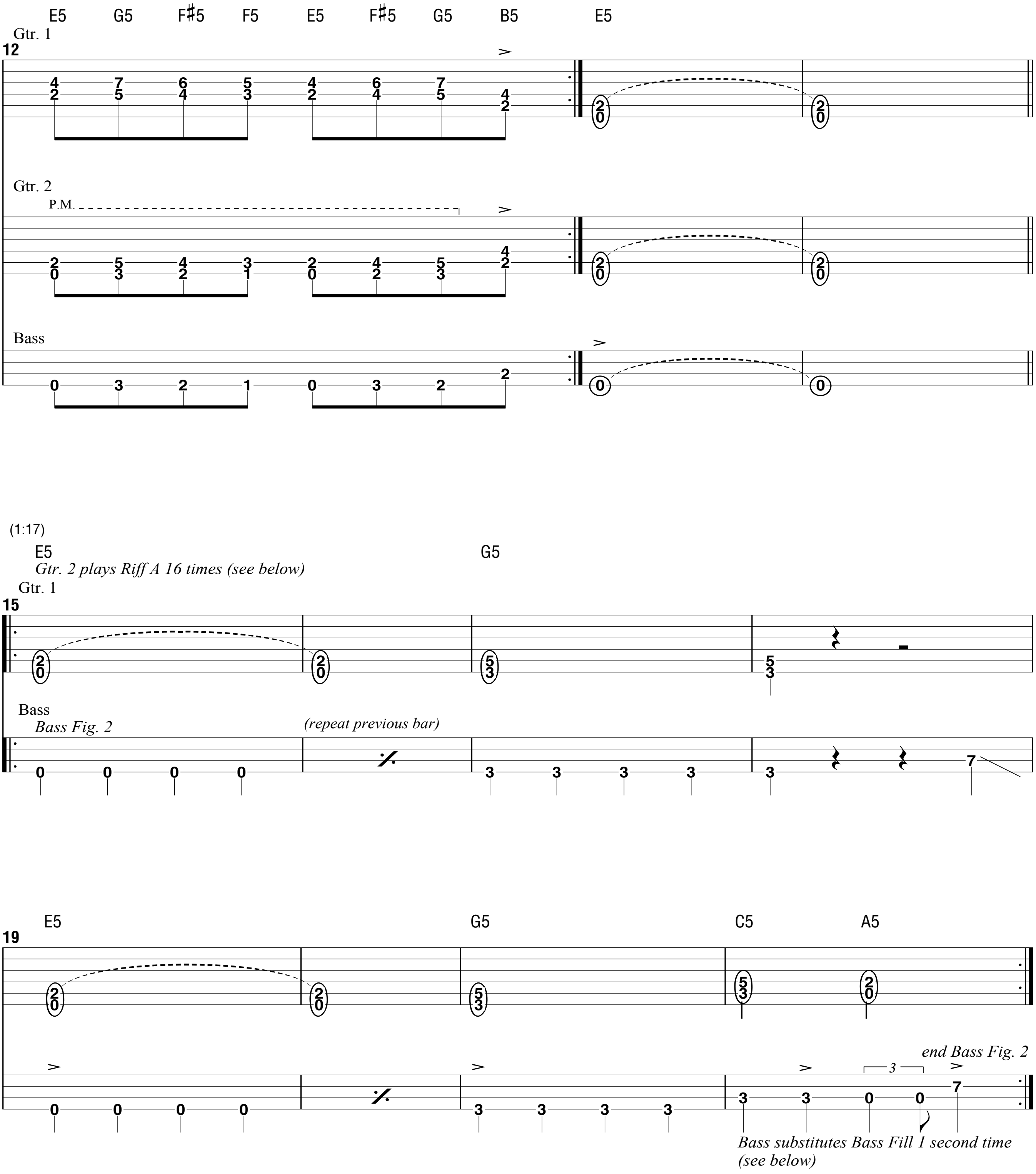
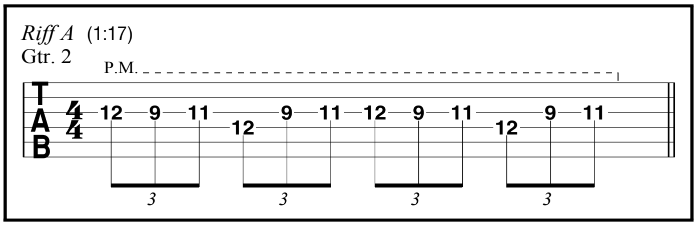
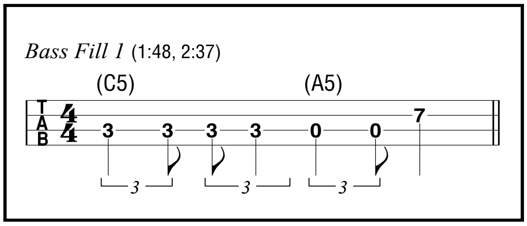
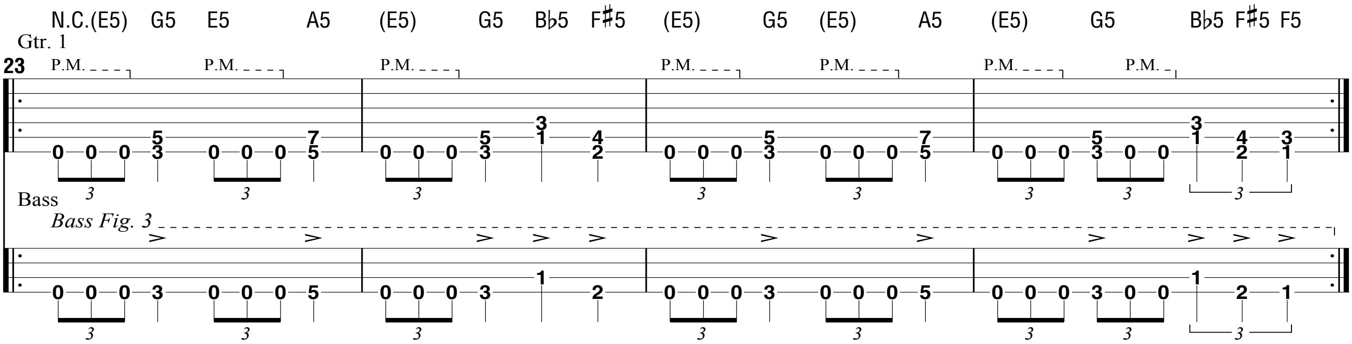
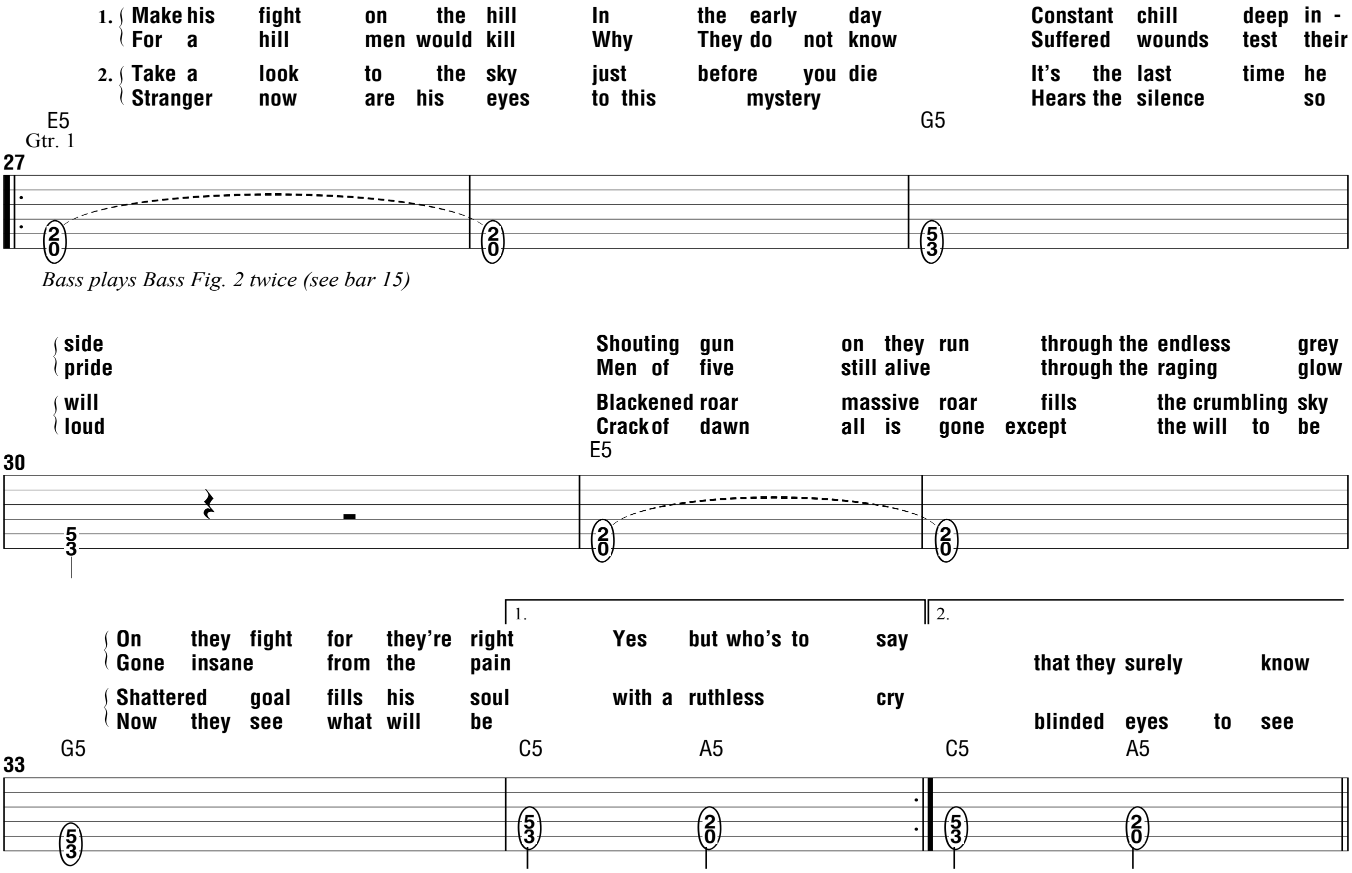

E5 G5 F♯5 F5 E5 F♯5 G5 B5 E5
Gtr. 1
12
Gtr. 2
P.M.
Bass
(1:17)
E5
Gtr. 2 plays Riff A 16 times (see below)
G5
Gtr. 1
15
Bass
Bass Fig. 2
(repeat previous bar)
E5
G5
C5
A5
19
end Bass Fig. 2
Bass substitutes Bass Fill 1 second time
(see below)


Riff A (1:17)
Gtr. 2
P.M.
T
A
B
4/4
12 9 11 12 9 11 12 9 11 12 9 11
3 3 3 3


Bass Fill 1 (1:48, 2:37)
(C5)
(A5)
T
A
B
4/4
3 3 3 3 0 0 7
3 3 3


N.C.(E5) G5 E5 A5 (E5) G5 B♭5 F♯5 (E5) G5 (E5) A5 (E5) G5 B♭5 F♯5 F5
Gtr. 1
23
P.M.
Bass
Bass Fig. 3

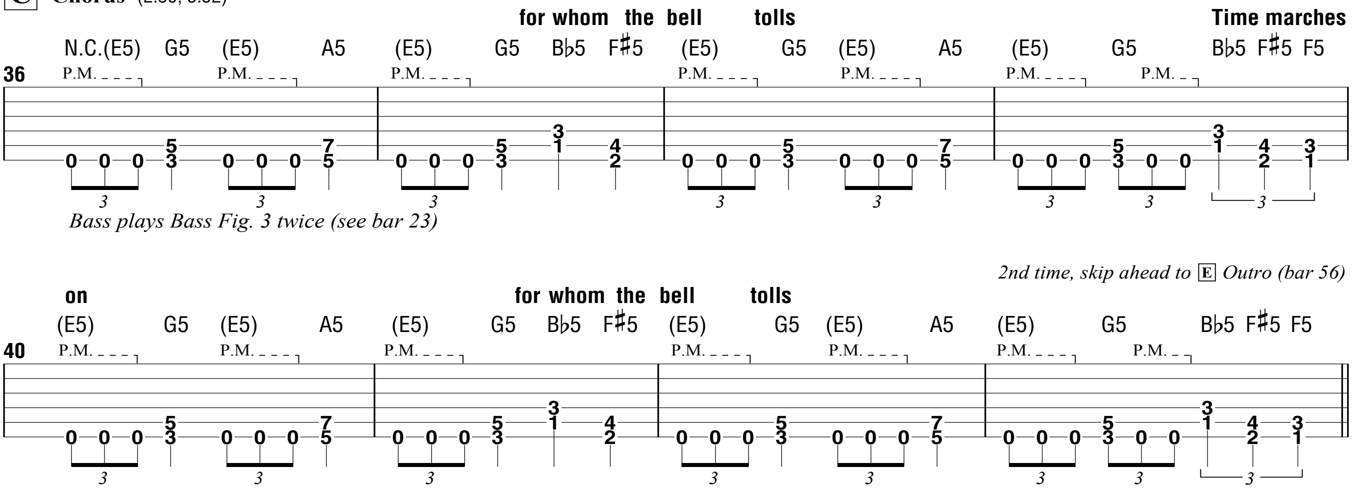
B Verses (2:06, 3:20)


1. Make his fight on the hill In the early day Constant chill deep in-
For a hill men would kill Why They do not know Suffered wounds test their
2. Take a look to the sky just before you die It's the last time he
Stranger now are his eyes to this mystery Hears the silence so
E5 G5
Gtr. 1
27
side Shouting gun on they run through the endless grey
pride Men of five still alive through the raging glow
will Blackened roar massive roar fills the crumbling sky
loud Crack of dawn all is gone except the will to be
E5
30
1. 2.
On they fight for they're right Yes but who's to say
Gone insane from the pain that they surely know
Shattered goal fills his soul with a ruthless cry
Now they see what will be blinded eyes to see
G5 C5 A5 C5 A5
33

Bass plays Bass Fig. 2 twice (see bar 15)

Bass plays Bass Fill 1 (see below)

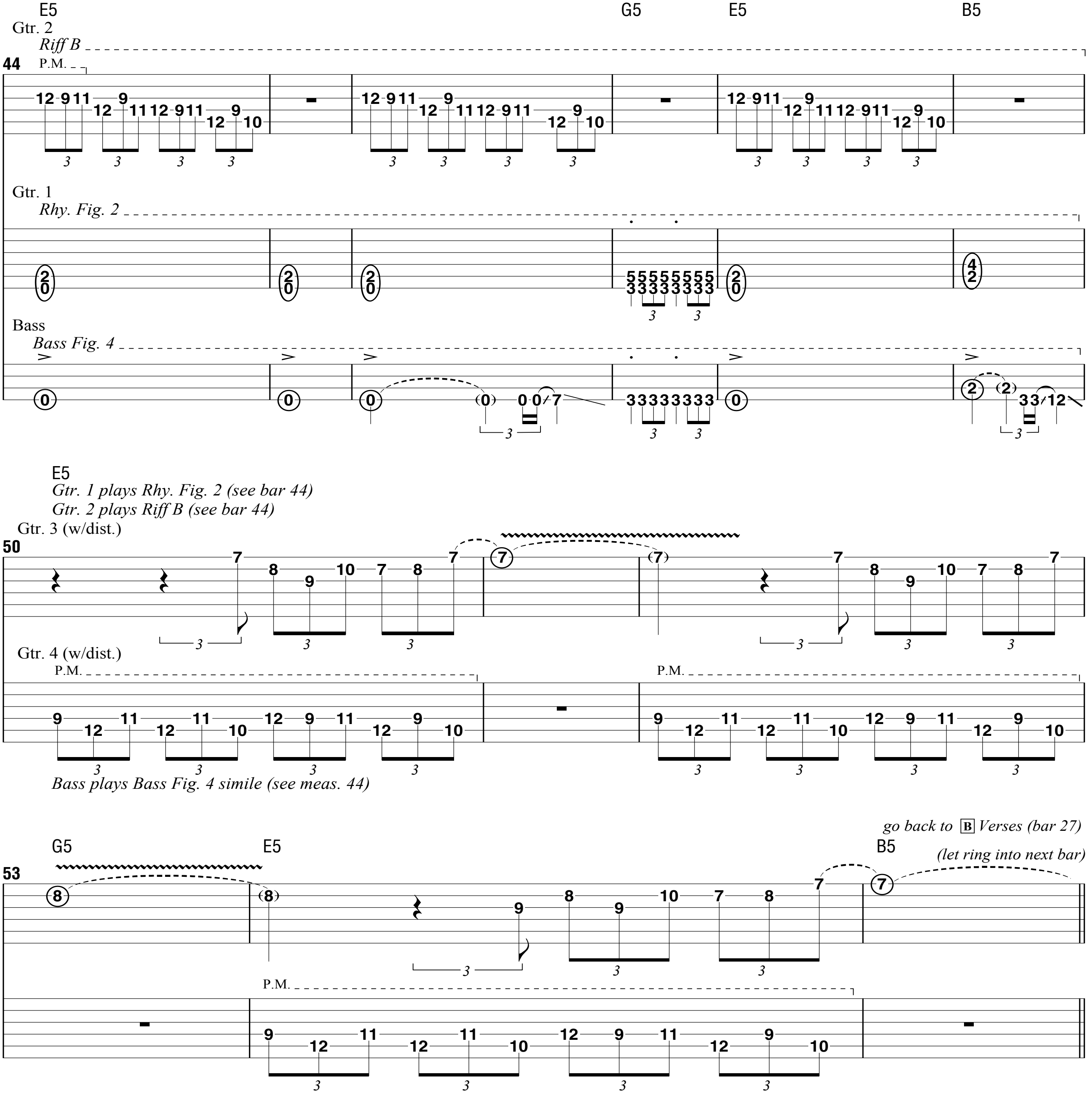
C Chorus (2:39, 3:52)


for whom the bell tolls Time marches
N.C.(E5) G5 (E5) A5 (E5) G5 B♭5 F♯5 (E5) G5 (E5) A5 (E5) G5 B♭5 F♯5 F5
36
P.M.
on for whom the bell tolls
(E5) G5 (E5) A5 (E5) G5 B♭5 F♯5 (E5) G5 (E5) A5 (E5) G5 B♭5 F♯5 F5
40

Bass plays Bass Fig. 3 twice (see bar 23)

2nd time, skip ahead to E Outro (bar 56)

D Interlude (2:55)

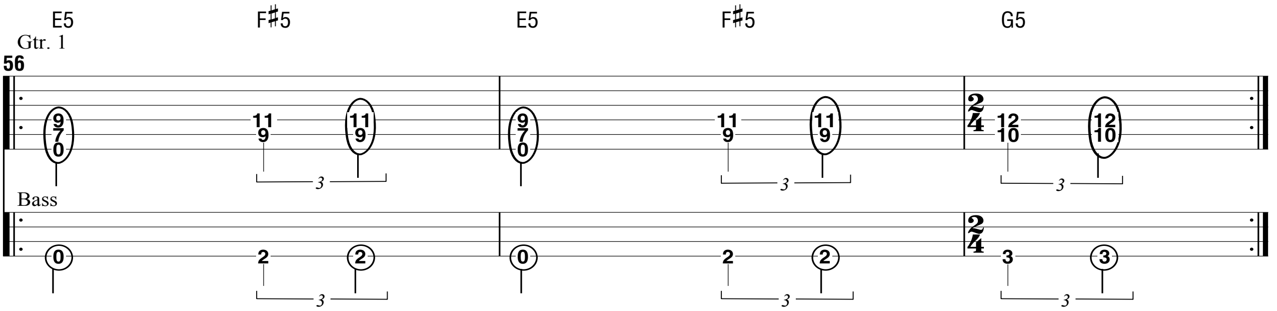

E5
G5
E5
B5
Gtr. 2
Riff B
44
P.M.
Gtr. 1
Rhy. Fig. 2
Bass
Bass Fig. 4
E5
Gtr. 1 plays Rhy. Fig. 2 (see bar 44)
Gtr. 2 plays Riff B (see bar 44)
Gtr. 3 (w/dist.)
50
Gtr. 4 (w/dist.)
P.M.
Bass plays Bass Fig. 4 simile (see meas. 44)
go back to B Verses (bar 27)
(let ring into next bar)
G5
E5
B5
53
P.M.

E Outro (4:08)

Freely

w/ad lib overdubbed tremolo-bar abuse and related misc. gtr. noises, beginning 2nd time and continuing until fade-out

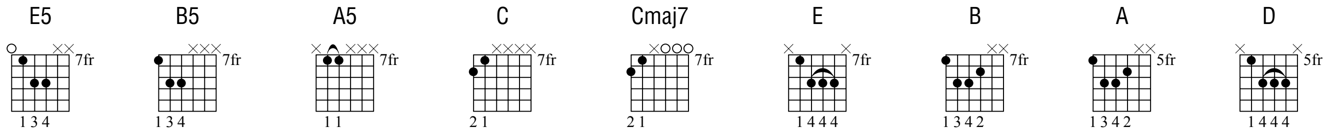
play 11 times and fade


E5
F♯5
E5
F♯5
G5
Gtr. 1
56
Bass

FELL ON BLACK DAYS

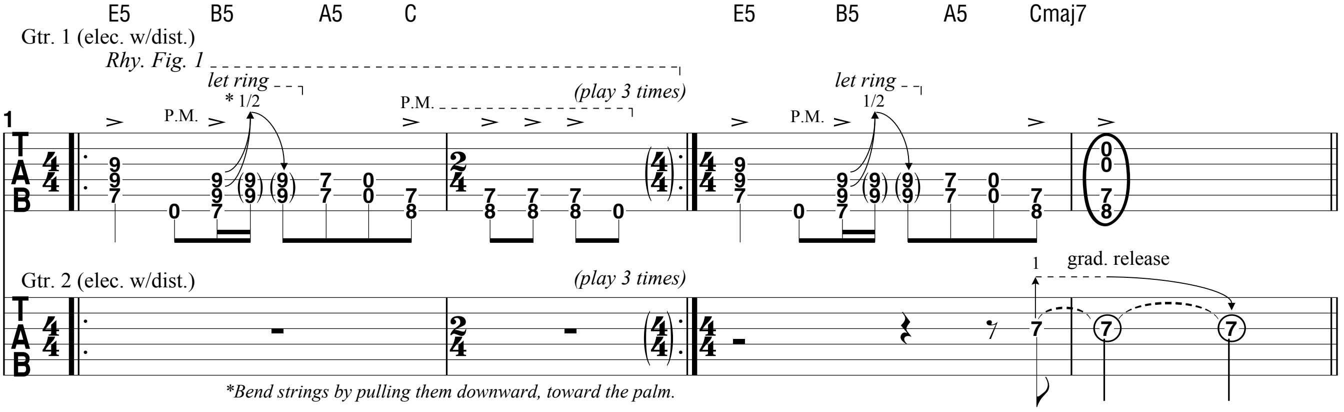
Soundgarden

As heard on **SUPERUNKNOWN**
Words and Music by **CHRIS CORNELL** • *Transcribed by* **ANDY ALEDORT**


E5
B5
A5
C
Cmaj7
E
B
A
D
7fr
5fr
1 3 4
1 1
2 1
1 4 4 4
1 3 4 2

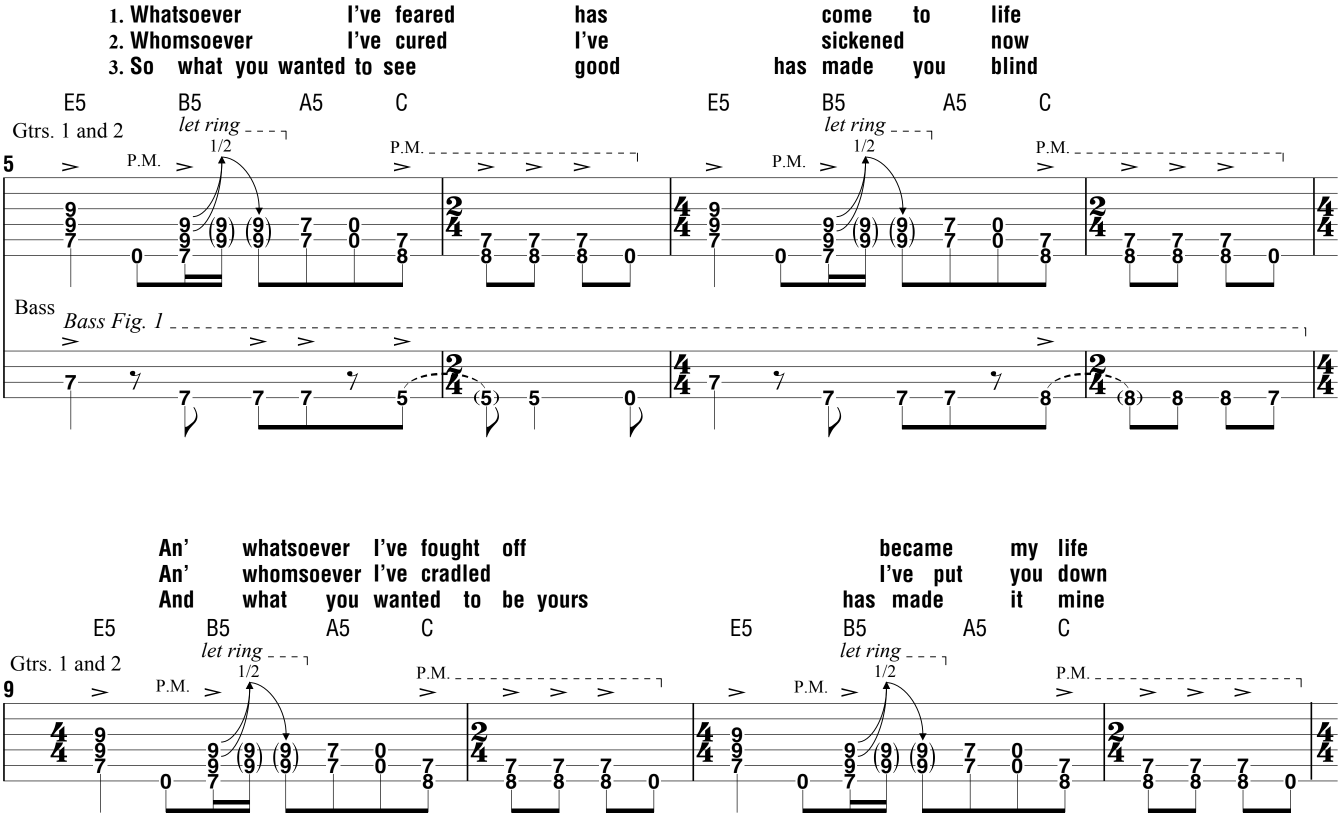
A **Intro** (0:00)

Moderately ♩ = 104


E5 B5 A5 C E5 B5 A5 Cmaj7
Gtr. 1 (elec. w/dist.)
Rhy. Fig. 1
let ring
P.M.
* 1/2
(play 3 times)
Gtr. 2 (elec. w/dist.)
grad. release

*Bend strings by pulling them downward, toward the palm.

B **Verses** (0:16, 1:11, 2:45)


1. Whatsoever I've feared has come to life
2. Whomsoever I've cured I've sickened now
3. So what you wanted to see good has made you blind
E5 B5 A5 C E5 B5 A5 C
Gtrs. 1 and 2
let ring
P.M.
1/2
Bass
Bass Fig. 1
An' whatsoever I've fought off became my life
An' whomsoever I've cradled I've put you down
And what you wanted to be yours has made it mine
E5 B5 A5 C E5 B5 A5 C
Gtrs. 1 and 2

Bass plays Bass Fig. 1 twice (see bar 5)

FELL ON BLACK DAYS
WORDS AND MUSIC BY CHRIS CORNELL
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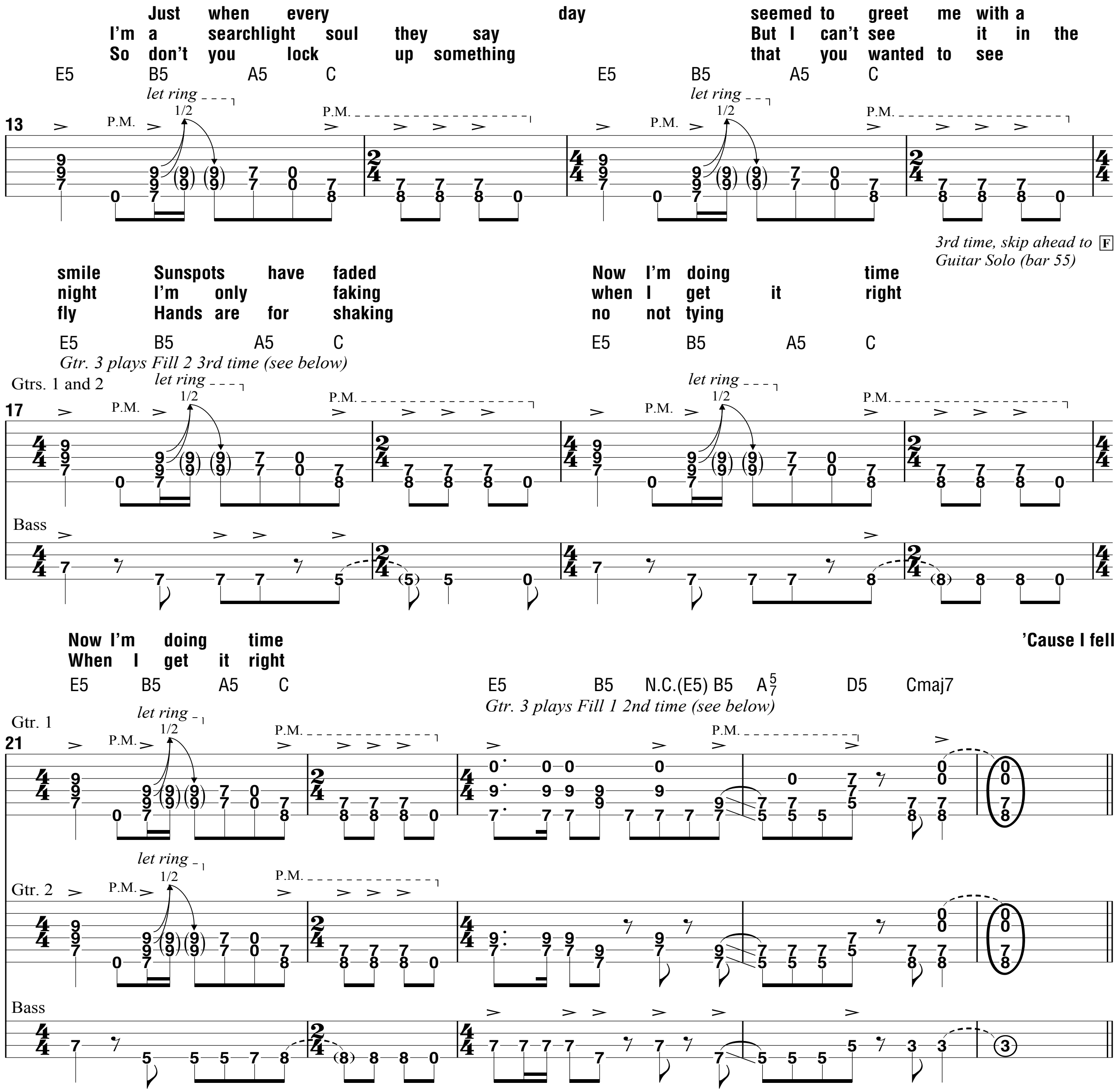
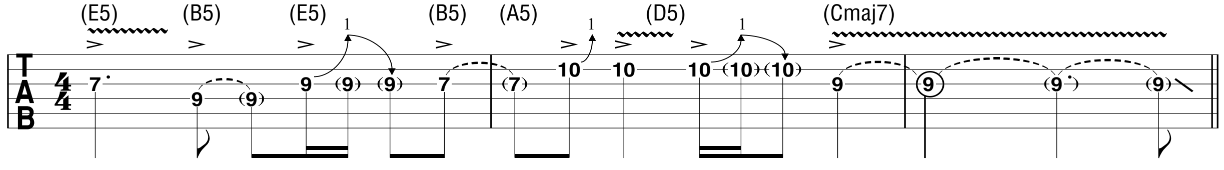

Just when every day seemed to greet me with a
I'm a searchlight soul they say But I can't see it in the
So don't you lock up something that you wanted to see
E5 B5 A5 C E5 B5 A5 C
let ring
1/2
P.M.
13
3rd time, skip ahead to F Guitar Solo (bar 55)
smile Sunspots have faded Now I'm doing time
night I'm only faking when I get it right
fly Hands are for shaking no not tying
E5 B5 A5 C E5 B5 A5 C
Gtr. 3 plays Fill 2 3rd time (see below)
Gtrs. 1 and 2
17
Bass
Now I'm doing time 'Cause I fell
When I get it right
E5 B5 A5 C E5 B5 N.C.(E5) B5 A5/7 D5 Cmaj7
Gtr. 3 plays Fill 1 2nd time (see below)
Gtr. 1
21
Gtr. 2
Bass

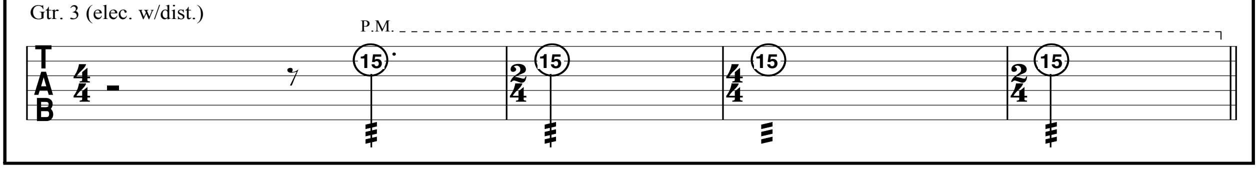
Fill 1 (1:43)

Gtr. 3 (w/dist., flanger and wah, used as a filter effect)

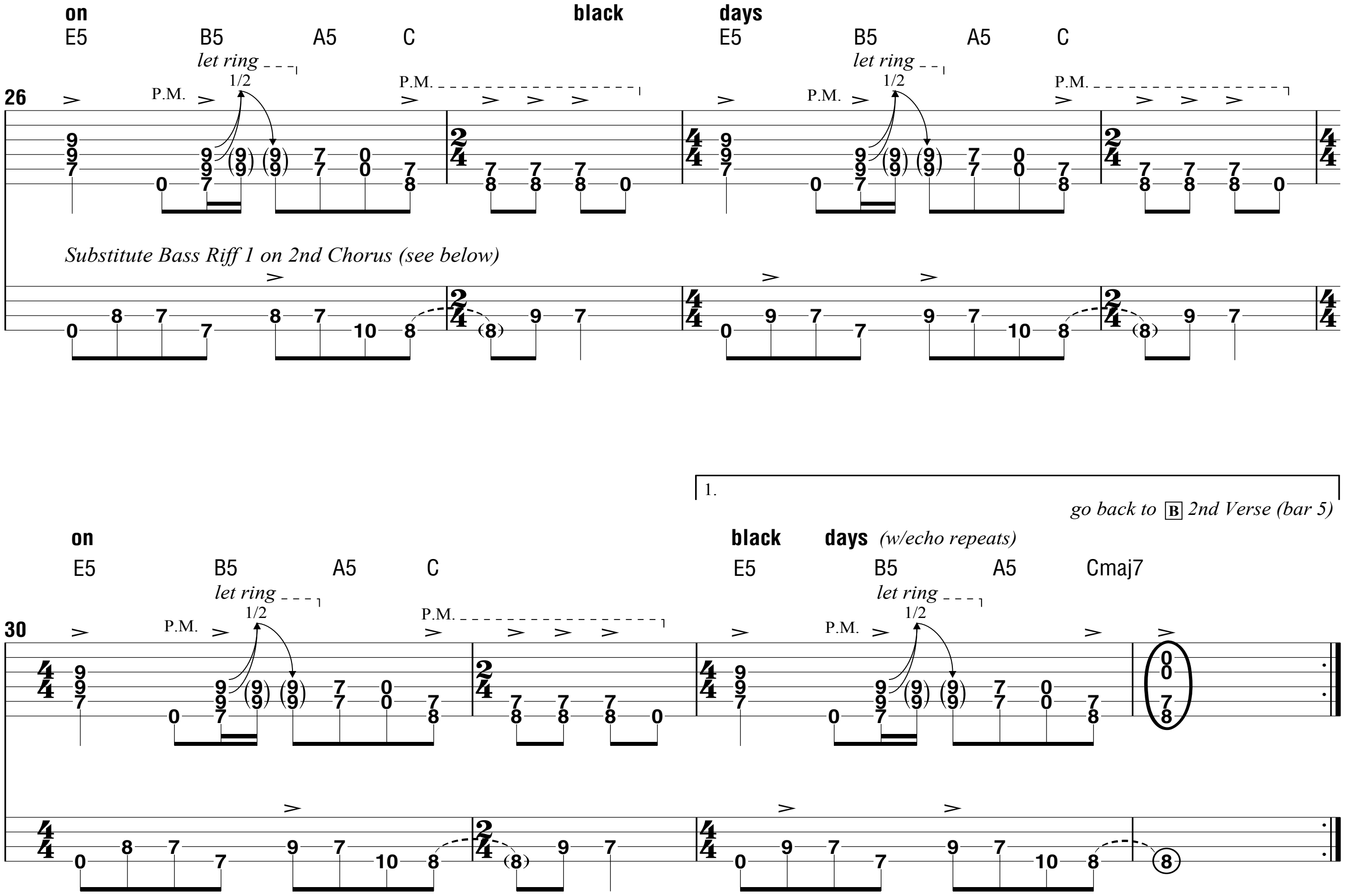

(E5) (B5) (E5) (B5) (A5) (D5) (Cmaj7)
1
1
1
TAB

Fill 2 (3:06)

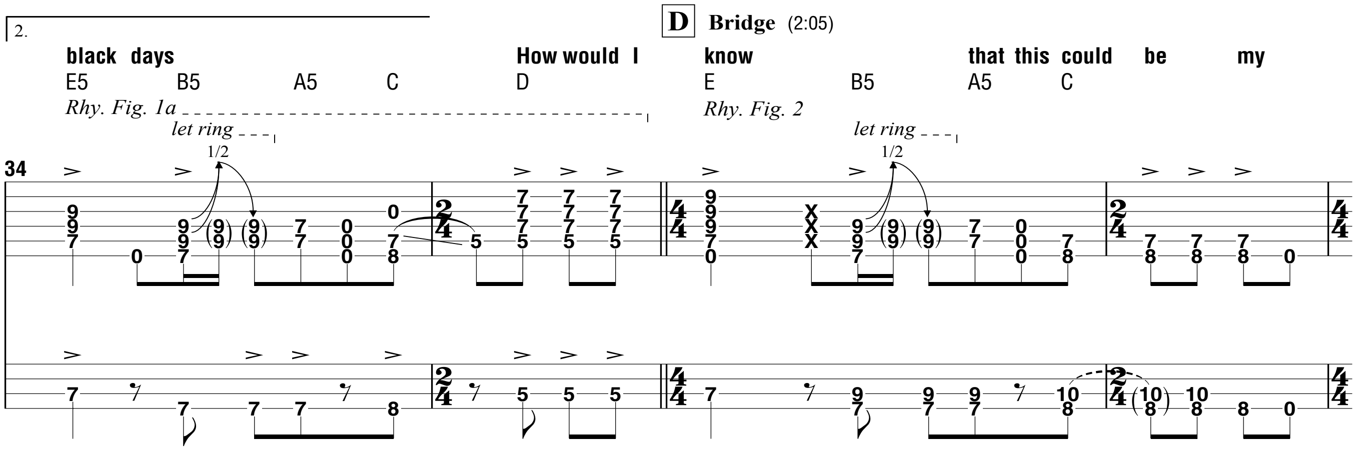
Gtr. 3 (elec. w/dist.)



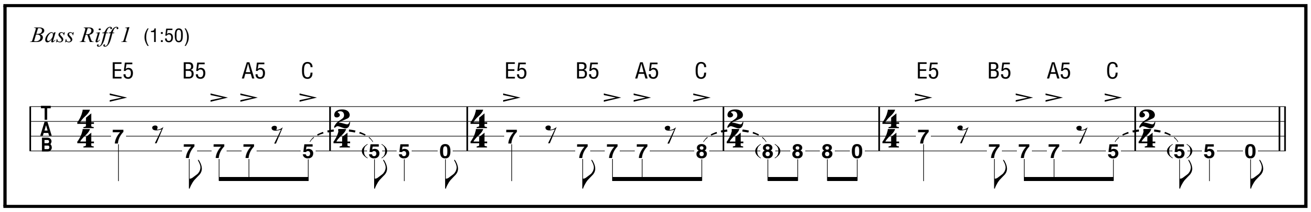
C Chorus (0:56, 1:50)

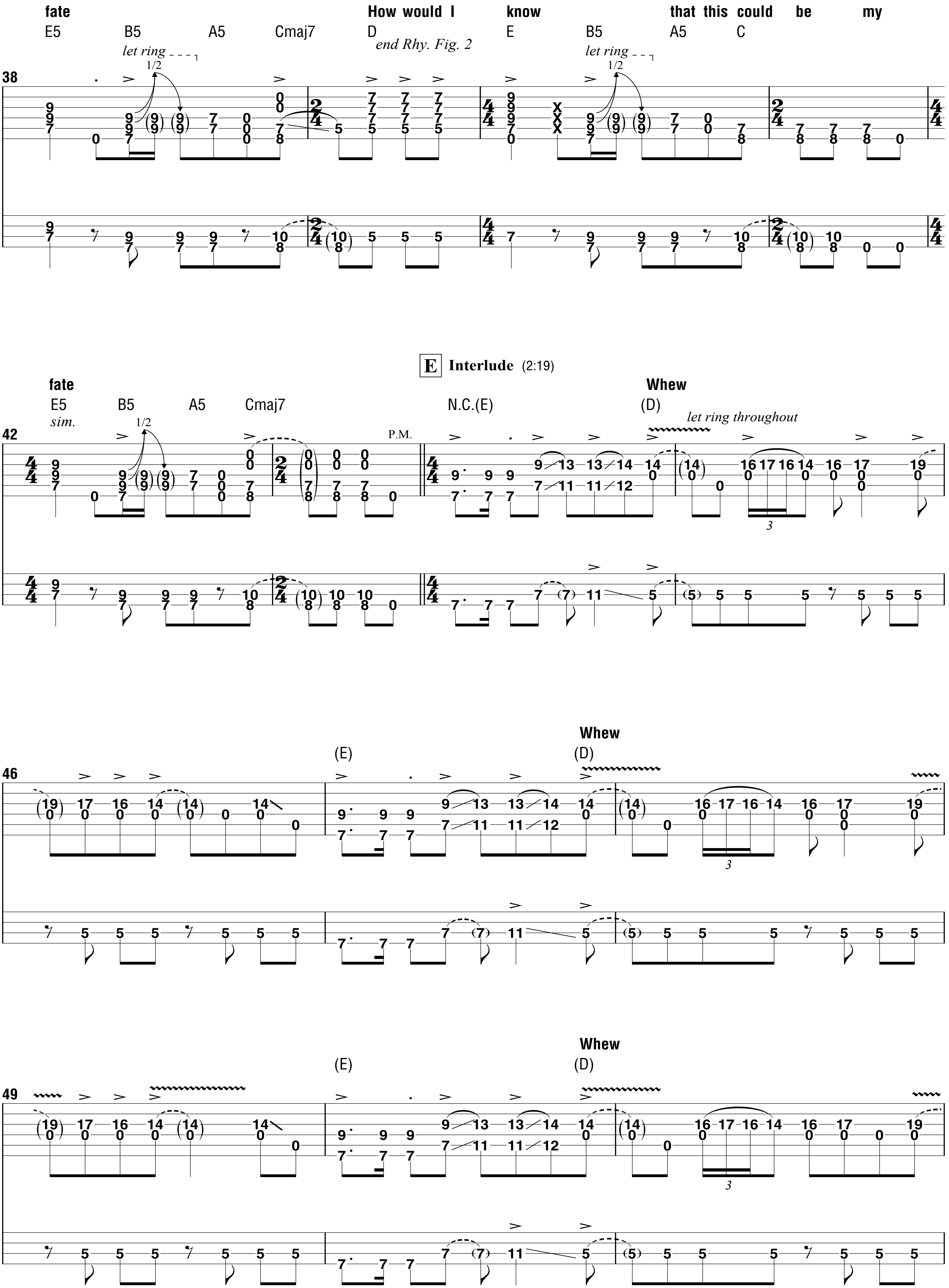

on
E5 B5 A5 C
black days
E5 B5 A5 C
let ring
1/2
P.M.
26
Substitute Bass Riff 1 on 2nd Chorus (see below)
1.
go back to B 2nd Verse (bar 5)
on
E5 B5 A5 C
black days (w/echo repeats)
E5 B5 A5 Cmaj7
30

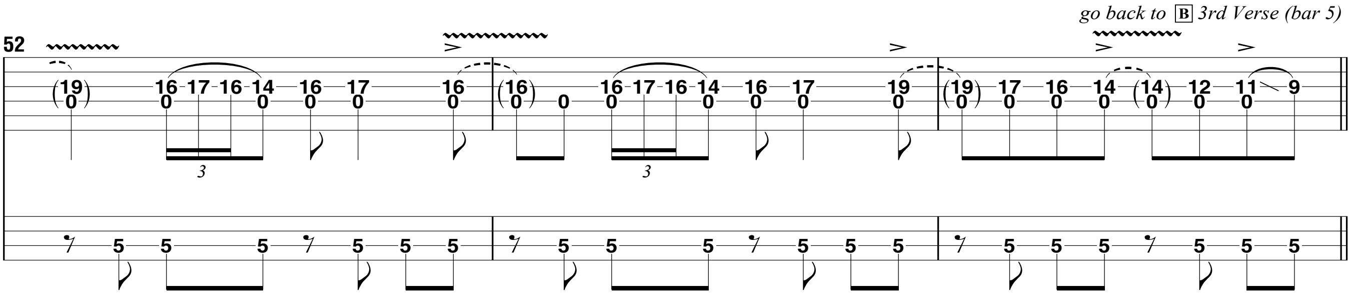
D Bridge (2:05)


2.
black days
E5 B5 A5 C
How would I
D
Rhy. Fig. 1a
know
E B5
that this could be my
A5 C
Rhy. Fig. 2
let ring
1/2
34

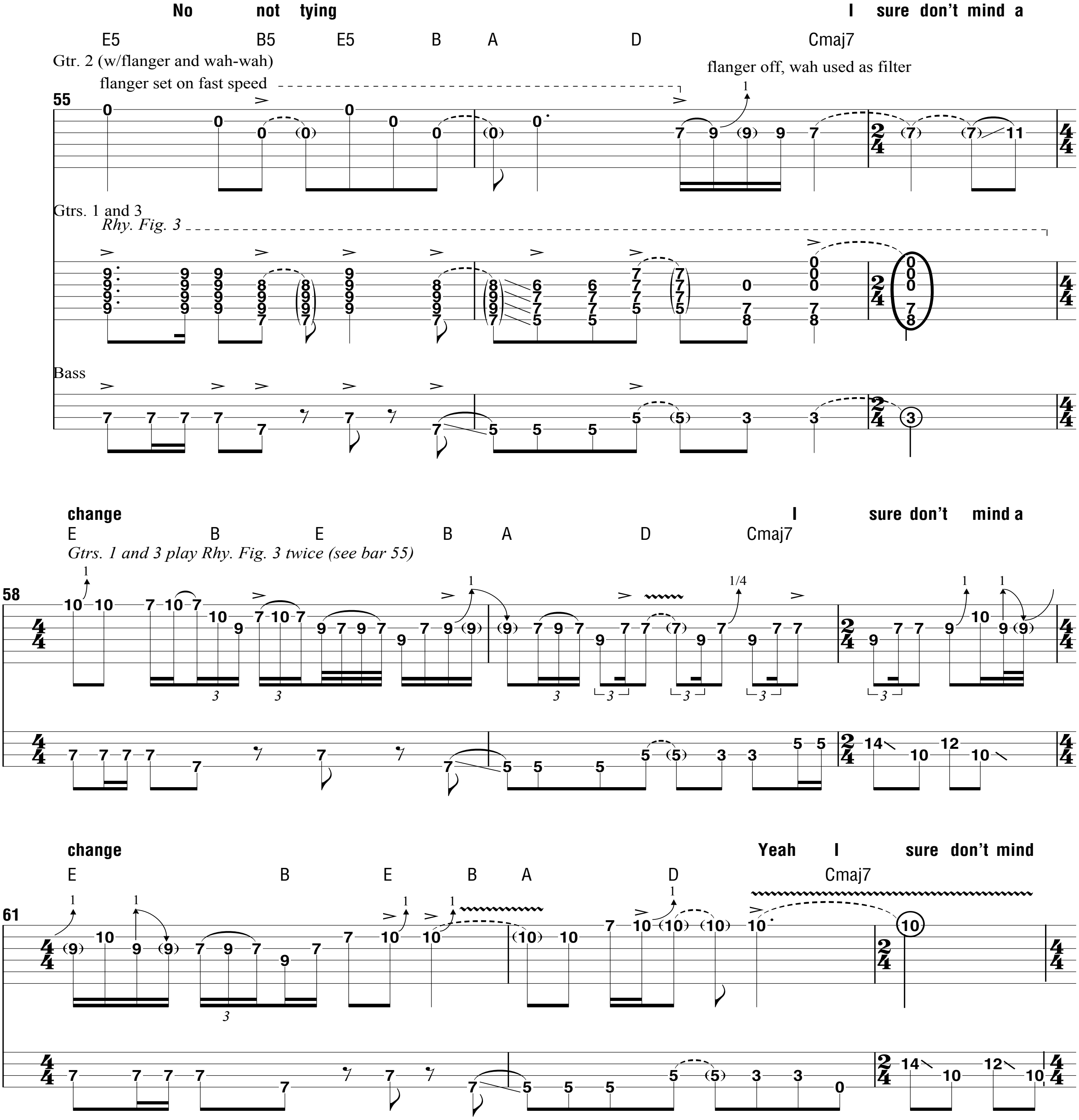
Bass Riff 1 (1:50)

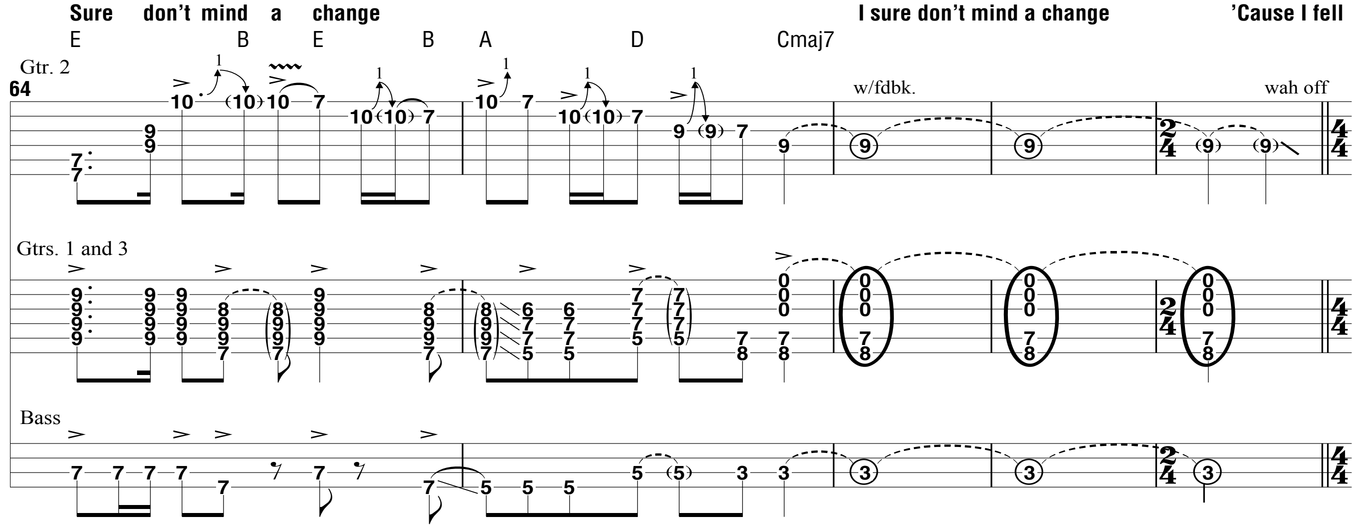

E5 B5 A5 C
E5 B5 A5 C
E5 B5 A5 C
T
A
B


fate
How would I
know
that this could
be
my
E5
B5
A5
Cmaj7
D
E
B5
A5
C
let ring
1/2
end Rhy. Fig. 2
38
E Interlude (2:19)
fate
Whew
E5
B5
A5
Cmaj7
N.C.(E)
(D)
sim.
P.M.
let ring throughout
42
Whew
(E)
(D)
46
Whew
(E)
(D)
49

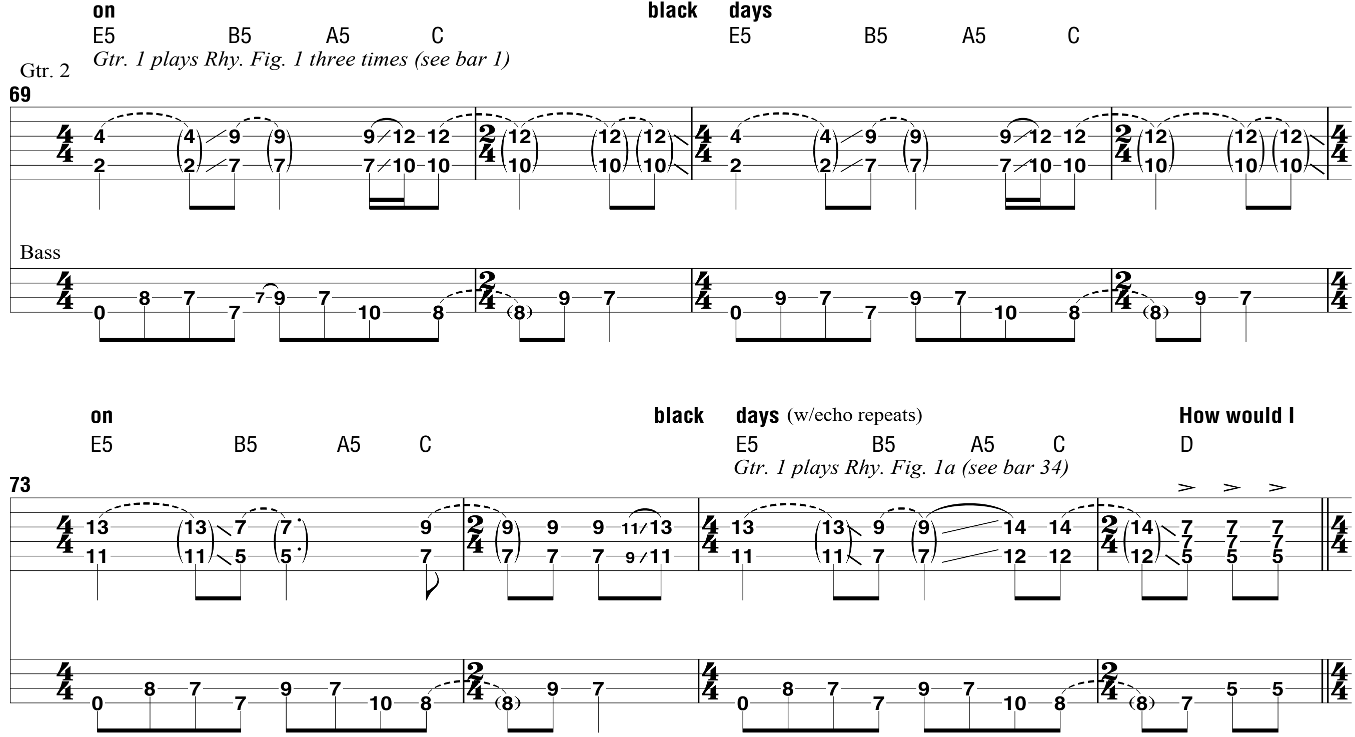

go back to B 3rd Verse (bar 5)
52

F **Guitar Solo** (3:13)

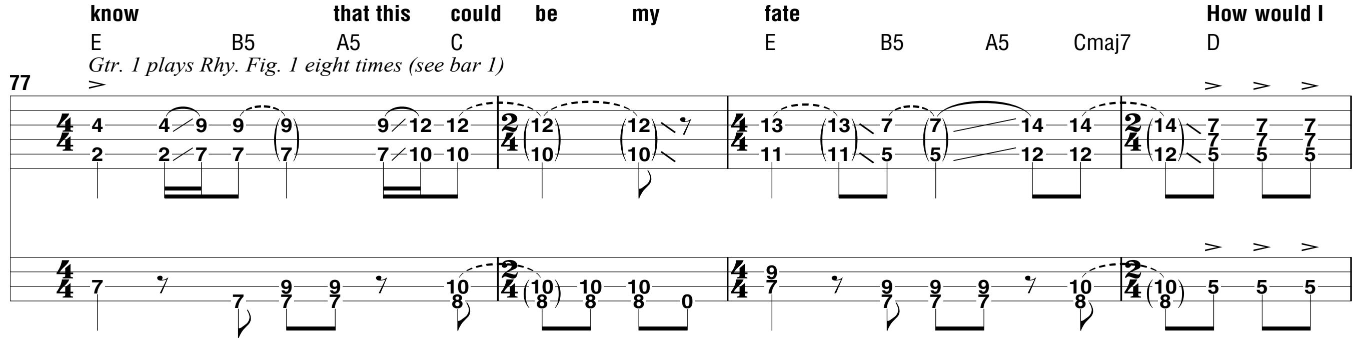

No not tying
I sure don't mind a
E5 B5 E5 B A D Cmaj7
Gtr. 2 (w/flanger and wah-wah)
flanger set on fast speed
flanger off, wah used as filter
55
Gtrs. 1 and 3
Rhy. Fig. 3
Bass
change
I sure don't mind a
E B E B A D Cmaj7
Gtrs. 1 and 3 play Rhy. Fig. 3 twice (see bar 55)
58
change
Yeah I sure don't mind
E B E B A D Cmaj7
61

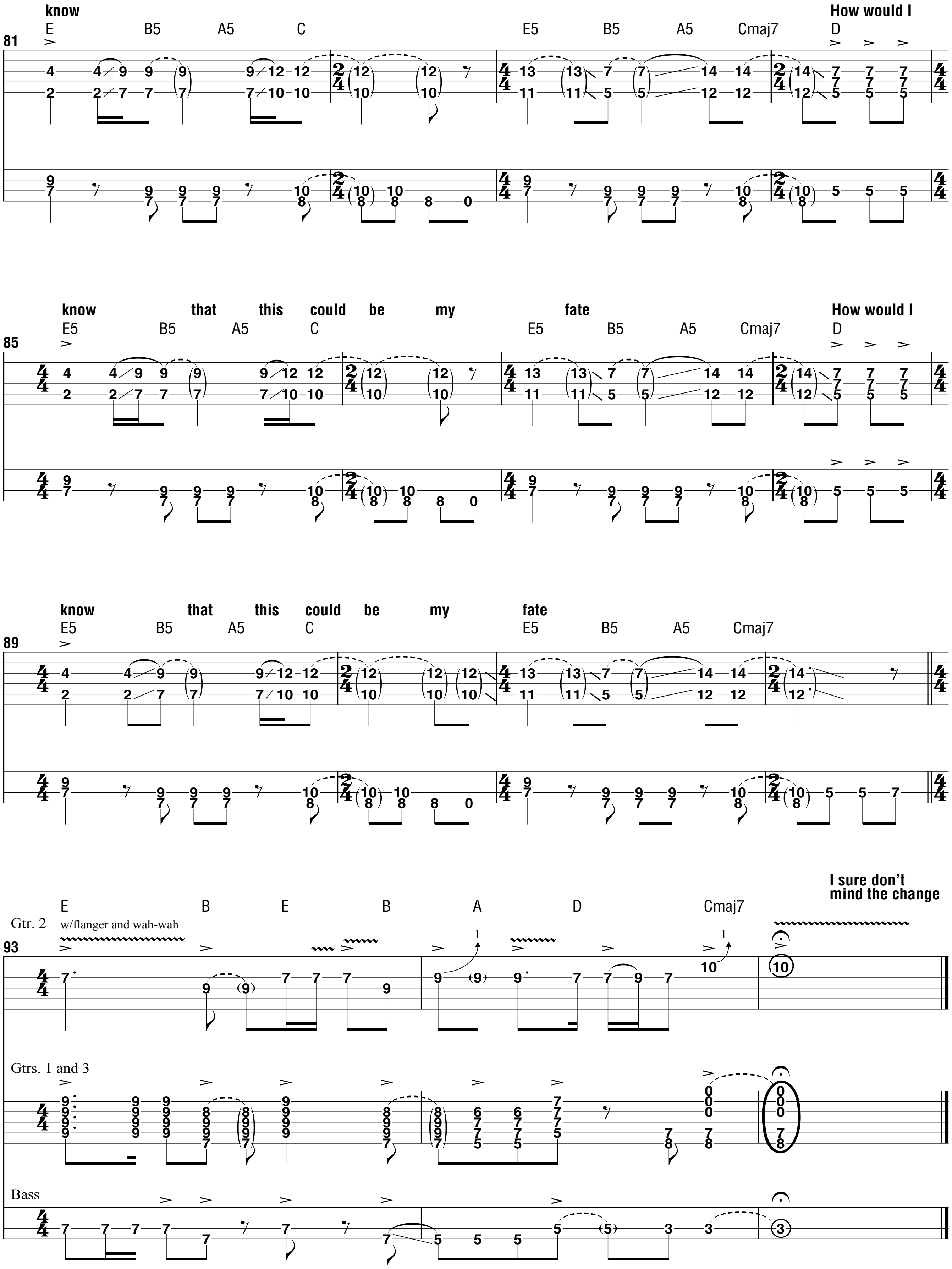

Sure don't mind a change
I sure don't mind a change
'Cause I fell
E B E B A D Cmaj7
Gtr. 2
64
w/fdbk.
wah off
Gtrs. 1 and 3
Bass

G Out-chorus (3:42)


on
black days
E5 B5 A5 C
E5 B5 A5 C
Gtr. 1 plays Rhy. Fig. 1 three times (see bar 1)
Gtr. 2
69
Bass
on
black days (w/echo repeats)
How would I
E5 B5 A5 C
E5 B5 A5 C
D
Gtr. 1 plays Rhy. Fig. 1a (see bar 34)
73

H Outro (3:56)


know
that this could be my
fate
How would I
E B5 A5 C
E B5 A5 Cmaj7
D
Gtr. 1 plays Rhy. Fig. 1 eight times (see bar 1)
77


know
How would I
E B5 A5 C E5 B5 A5 Cmaj7 D
81
know that this could be my fate
How would I
E5 B5 A5 C E5 B5 A5 Cmaj7 D
85
know that this could be my fate
E5 B5 A5 C E5 B5 A5 Cmaj7
89
E B E B A D Cmaj7
I sure don't mind the change
Gtr. 2 w/flanger and wah-wah
93
Gtrs. 1 and 3
Bass

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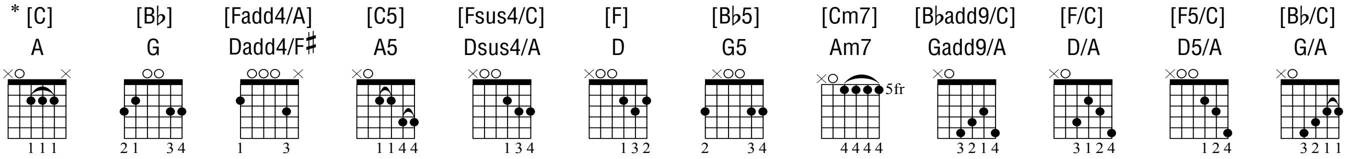
THE REAL ME

The Who

As heard on **QUADROPHENIA**
Words and Music by **PETE TOWNSHEND** • *Transcribed by* **JEFF PERRIN**

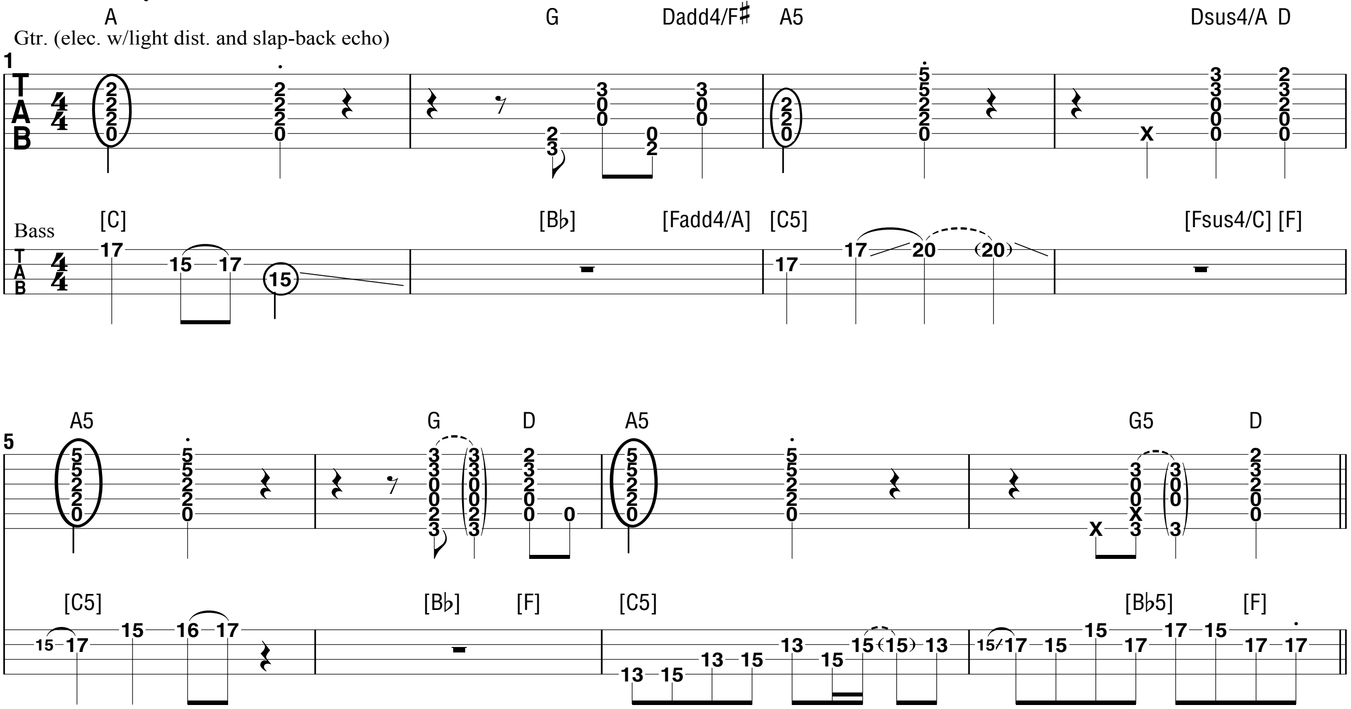
Gtr. is capoed at third fret: all chord shapes and tablature positions are relative to the capo.
The gtr. part sounds in the key of C, a minor third (one and one half steps) higher than written.


* [C]
A
[B♭]
G
[Fadd4/A]
Dadd4/F♯
[C5]
A5
[Fsus4/C]
Dsus4/A
[F]
D
[B♭5]
G5
[Cm7]
Am7
5fr
[B♭add9/C]
Gadd9/A
[F/C]
D/A
[F5/C]
D5/A
[B♭/C]
G/A

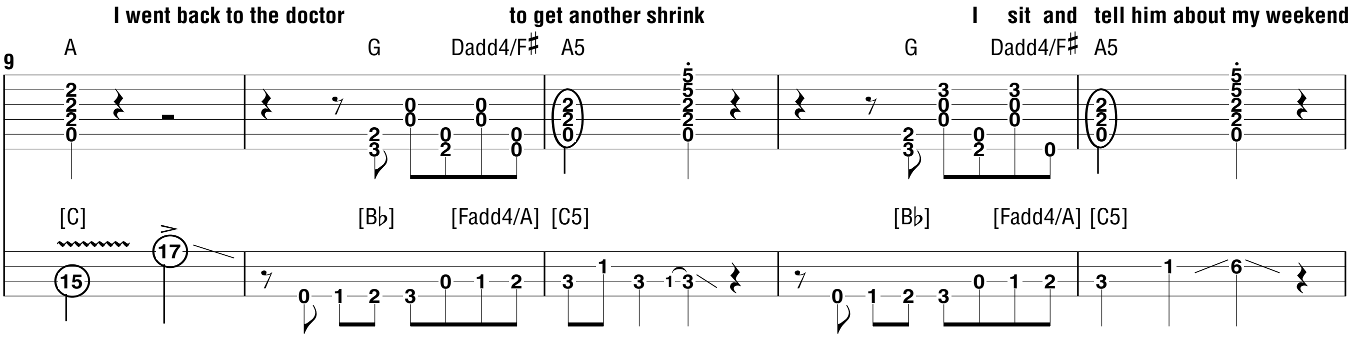
Chord names in brackets indicate concert key harmony (key of C).

A **Intro** (0:00)

Moderately Fast ♩ = 148


A
G
Dadd4/F♯
A5
Dsus4/A
D
Gtr. (elec. w/light dist. and slap-back echo)
Bass
[C]
[B♭]
[Fadd4/A]
[C5]
[Fsus4/C]
[F]
A5
G
D
A5
G5
D
[C5]
[B♭]
[F]
[C5]
[B♭5]
[F]

B **1st Verse** (0:13)


I went back to the doctor
to get another shrink
I sit and tell him about my weekend
A
G
Dadd4/F♯
A5
G
Dadd4/F♯
A5
[C]
[B♭]
[Fadd4/A]
[C5]
[B♭]
[Fadd4/A]
[C5]

THE REAL ME
WORDS AND MUSIC BY PETE TOWNSHEND
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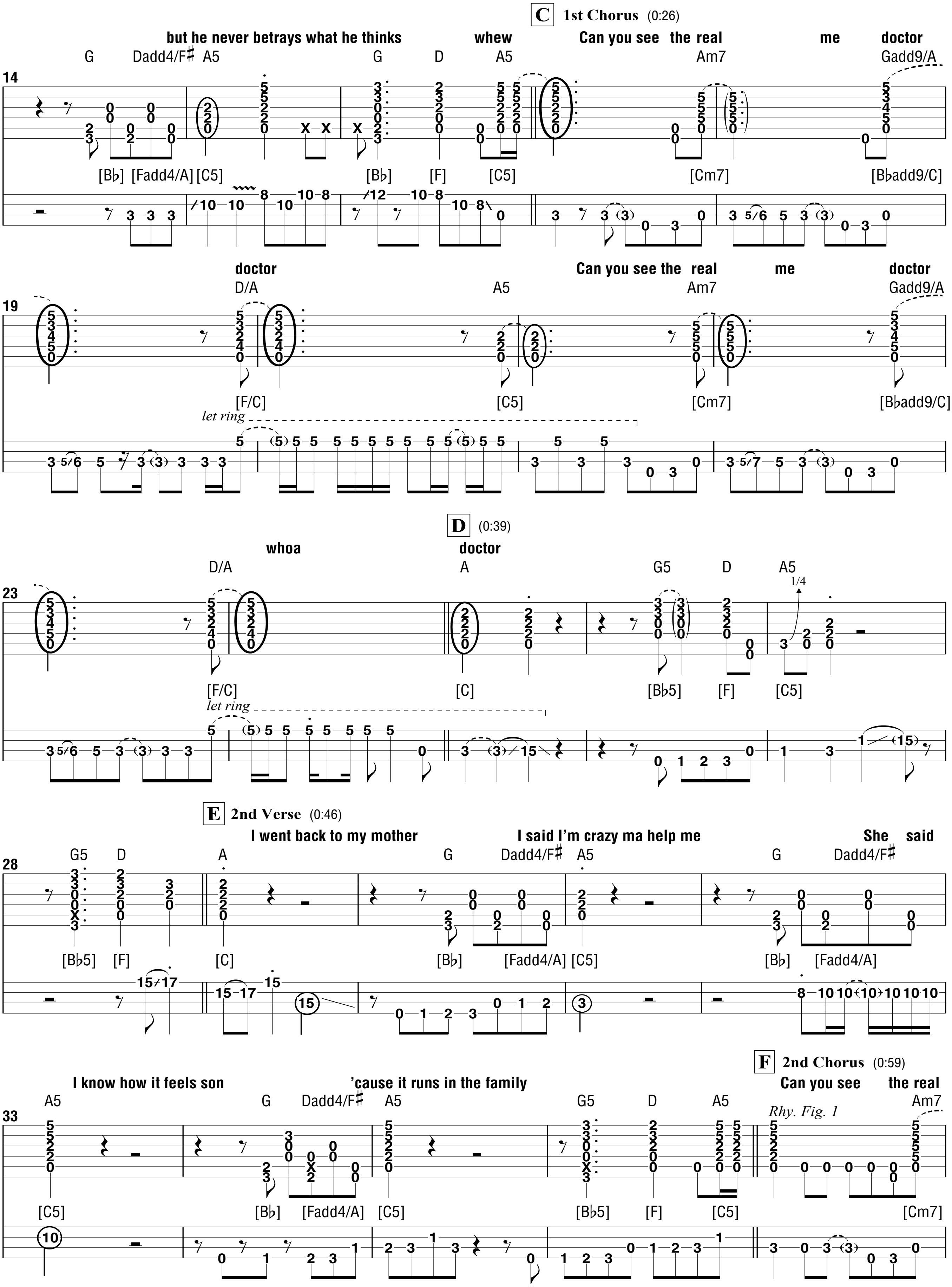
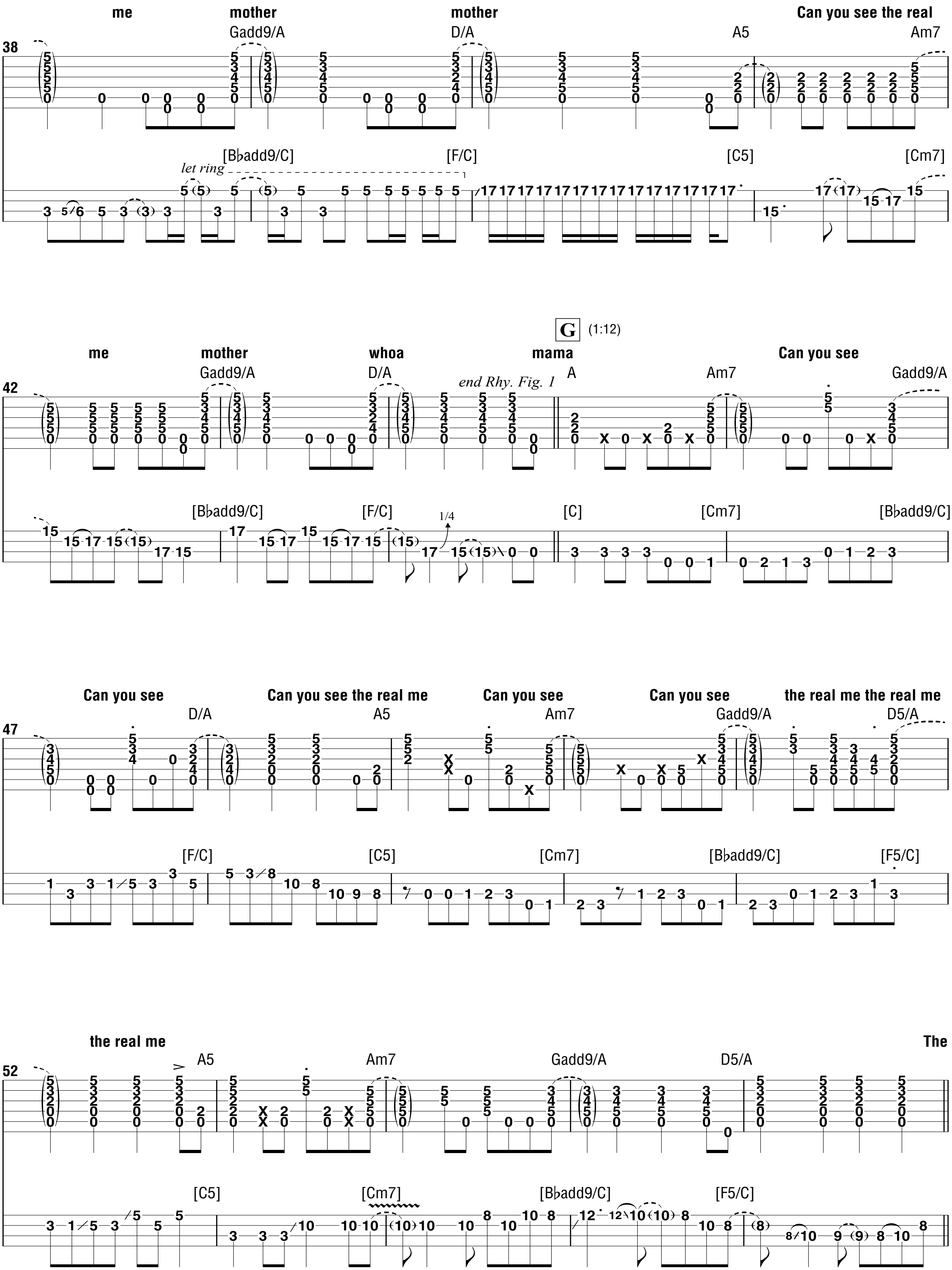
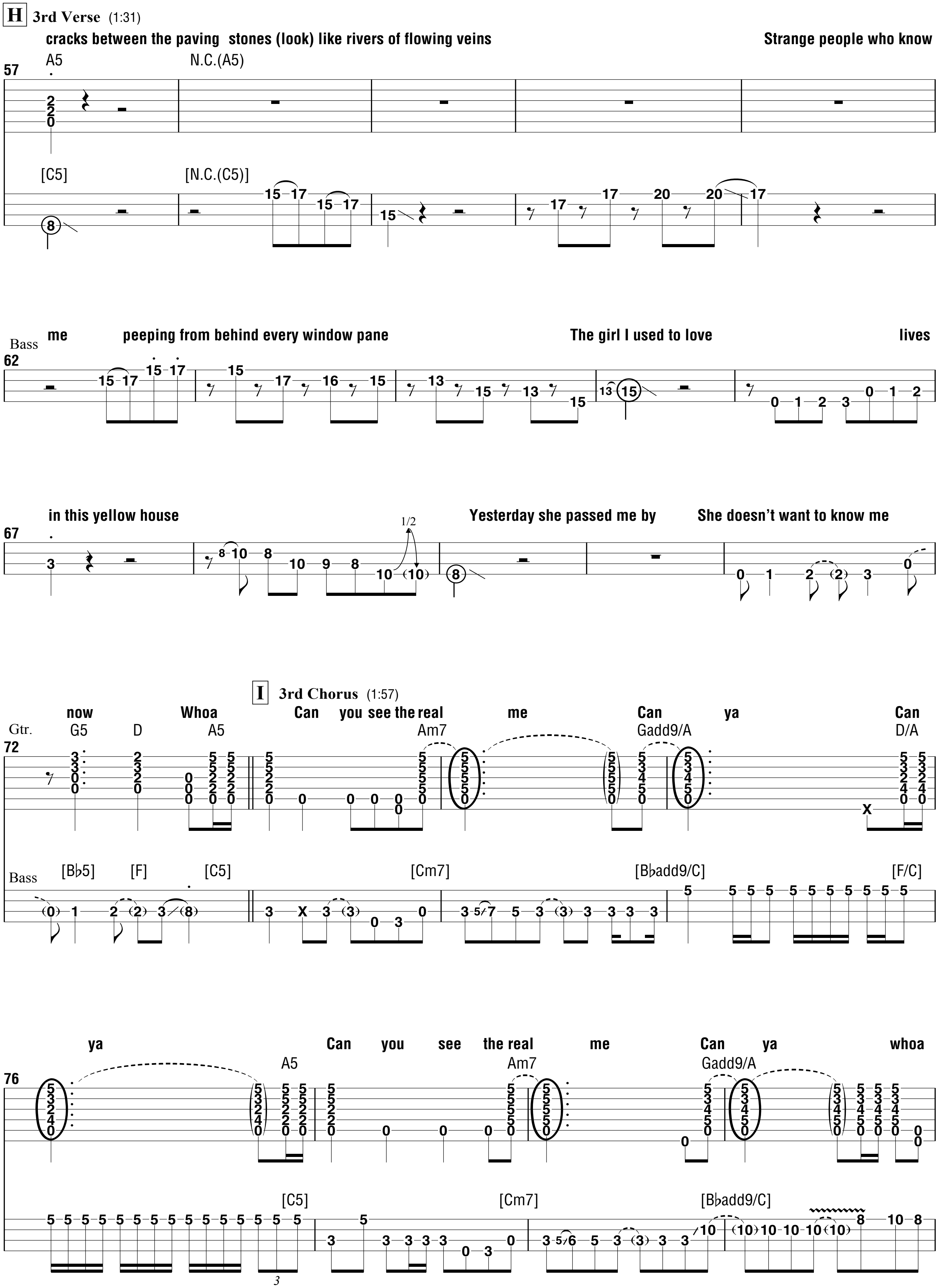
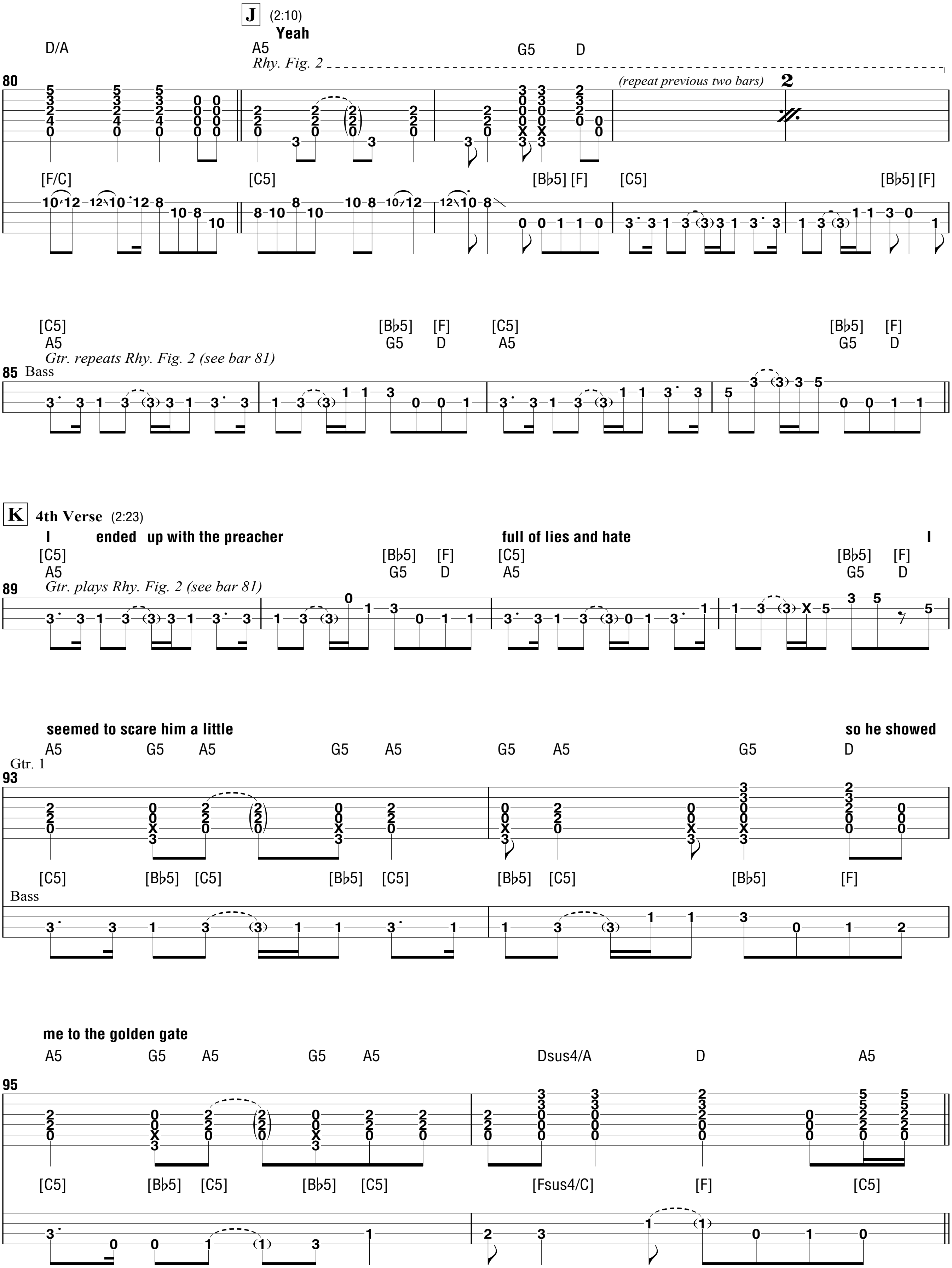
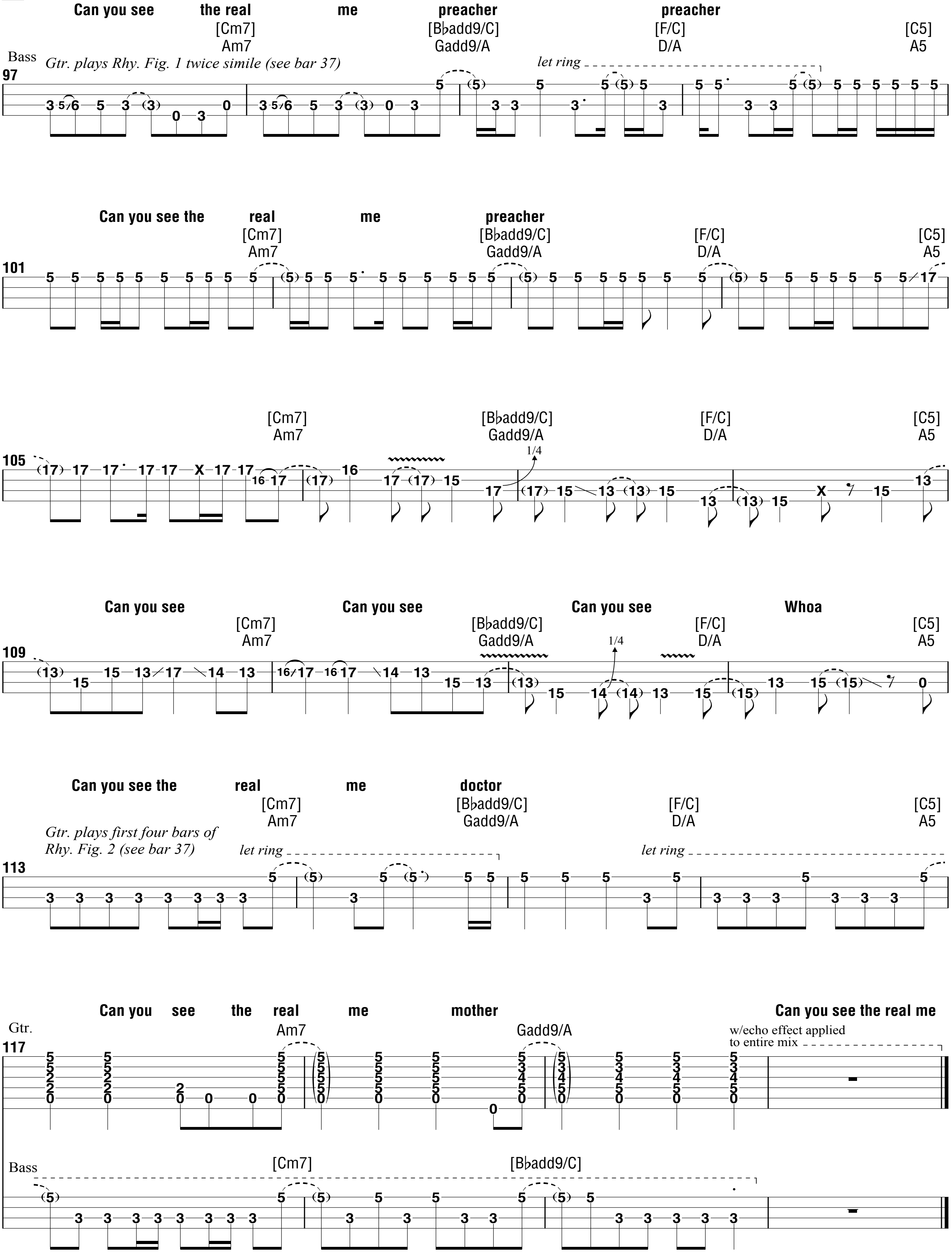

C 1st Chorus (0:26)
but he never betrays what he thinks
whew
Can you see the real me doctor
G Dadd4/F♯ A5 G D A5 Am7 Gadd9/A
[B♭] [Fadd4/A] [C5] [B♭] [F] [C5] [Cm7] [B♭add9/C]
doctor
Can you see the real me doctor
D/A A5 Am7 Gadd9/A
[F/C] [C5] [Cm7] [B♭add9/C]
let ring
D (0:39)
whoa
doctor
D/A A G5 D A5
1/4
[F/C] [C] [B♭5] [F] [C5]
let ring
E 2nd Verse (0:46)
I went back to my mother
I said I’m crazy ma help me
She said
G5 D A G Dadd4/F♯ A5 G Dadd4/F♯
[B♭5] [F] [C] [B♭] [Fadd4/A] [C5] [B♭] [Fadd4/A]
F 2nd Chorus (0:59)
I know how it feels son
’cause it runs in the family
Can you see the real
A5 G Dadd4/F♯ A5 G5 D A5 Am7
Rhy. Fig. 1
[C5] [B♭] [Fadd4/A] [C5] [B♭5] [F] [C5] [Cm7]


38
me
mother
Gadd9/A
mother
D/A
A5
Can you see the real
Am7
[B♭add9/C]
let ring
[F/C]
[C5]
[Cm7]
42
G
(1:12)
me
mother
Gadd9/A
whoa
D/A
end Rhy. Fig. 1
mama
A
Am7
Can you see
Gadd9/A
[B♭add9/C]
[F/C]
1/4
[C]
[Cm7]
[B♭add9/C]
47
Can you see
D/A
Can you see the real me
A5
Can you see
Am7
Can you see
Gadd9/A
the real me the real me
D5/A
[F/C]
[C5]
[Cm7]
[B♭add9/C]
[F5/C]
52
the real me
A5
Am7
Gadd9/A
D5/A
The
[C5]
[Cm7]
[B♭add9/C]
[F5/C]


H 3rd Verse (1:31)
cracks between the paving stones (look) like rivers of flowing veins
Strange people who know
57
A5
N.C.(A5)
[C5]
[N.C.(C5)]
Bass
me
peeping from behind every window pane
The girl I used to love
lives
62
in this yellow house
Yesterday she passed me by
She doesn't want to know me
67
1/2
I 3rd Chorus (1:57)
now
Whoa
Can
you see the real
me
Can
ya
Can
Gtr.
G5
D
A5
Am7
Gadd9/A
D/A
72
[B♭5]
[F]
[C5]
[Cm7]
[B♭add9/C]
[F/C]
ya
Can
you
see
the real
me
Can
ya
whoa
A5
Am7
Gadd9/A
76
[C5]
[Cm7]
[B♭add9/C]
3


J (2:10)
Yeah
D/A
A5
G5
D
Rhy. Fig. 2
(repeat previous two bars)
80
[F/C]
[C5]
[B♭5] [F]
[C5]
[B♭5] [F]
85 Bass
Gtr. repeats Rhy. Fig. 2 (see bar 81)
[C5] A5
[B♭5] G5
[F] D
[C5] A5
[B♭5] G5
[F] D
K 4th Verse (2:23)
I ended up with the preacher
full of lies and hate
I
89
Gtr. plays Rhy. Fig. 2 (see bar 81)
[C5] A5
[B♭5] G5
[F] D
[C5] A5
[B♭5] G5
[F] D
seemed to scare him a little
so he showed
93 Gtr. 1
A5 G5 A5 G5 A5 G5 A5 G5 D
Bass
[C5] [B♭5] [C5] [B♭5] [C5] [B♭5] [C5] [B♭5] [F]
me to the golden gate
95
A5 G5 A5 G5 A5 Dsus4/A D A5
[C5] [B♭5] [C5] [B♭5] [C5] [Fsus4/C] [F] [C5]

L **Outro** (2:36)


Can you see the real me preacher preacher
[Cm7] Am7
[B♭add9/C] Gadd9/A
[F/C] D/A
[C5] A5
Bass
Gtr. plays Rhy. Fig. 1 twice simile (see bar 37)
let ring
97
Can you see the real me preacher
101
105
1/4
Can you see Can you see Can you see Whoa
109
Can you see the real me doctor
Gtr. plays first four bars of Rhy. Fig. 2 (see bar 37)
113
Can you see the real me mother Can you see the real me
Gtr.
117
w/echo effect applied to entire mix
Bass

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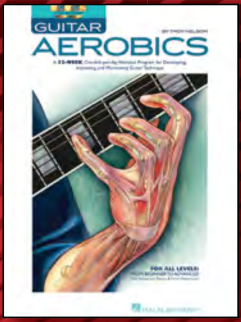

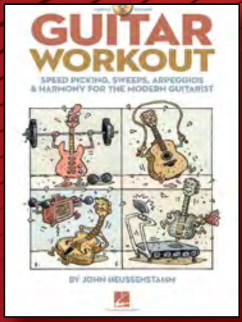

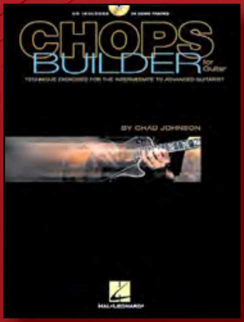

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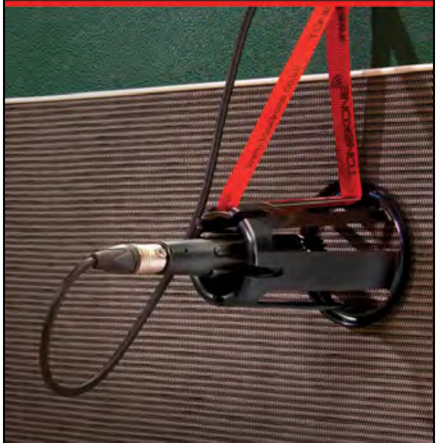

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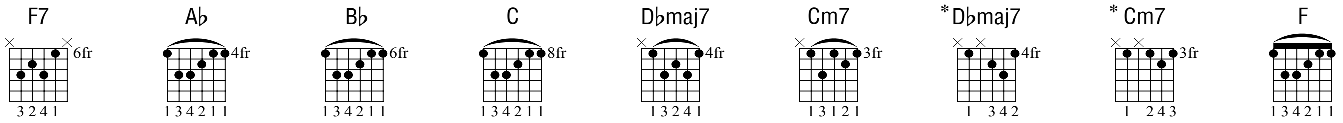
HAPPY

Pharrell Williams

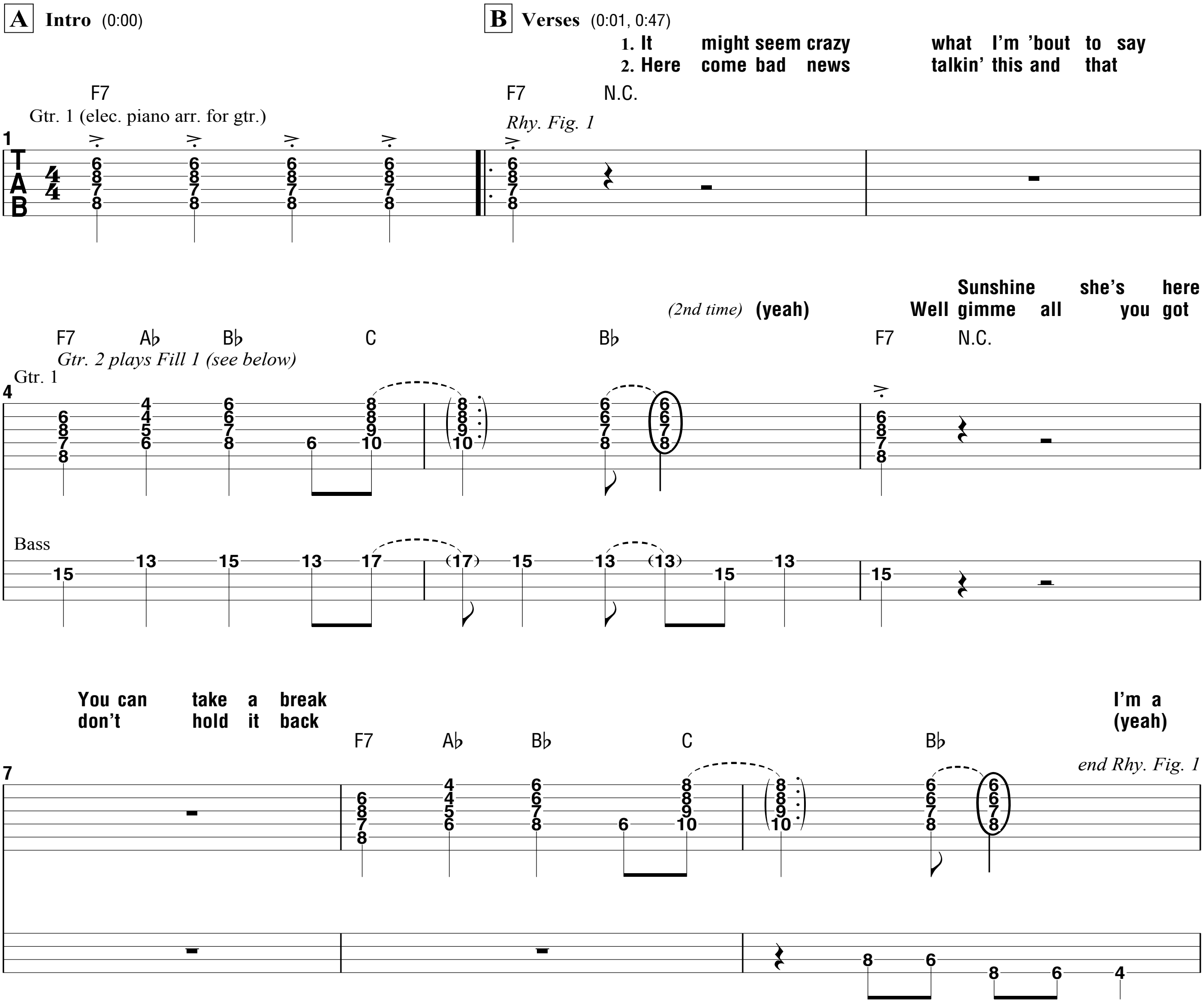
As heard on **GIRL**

Words and Music by **PHARRELL WILLIAMS** • *Transcribed by* **ANDY ALEDORT**

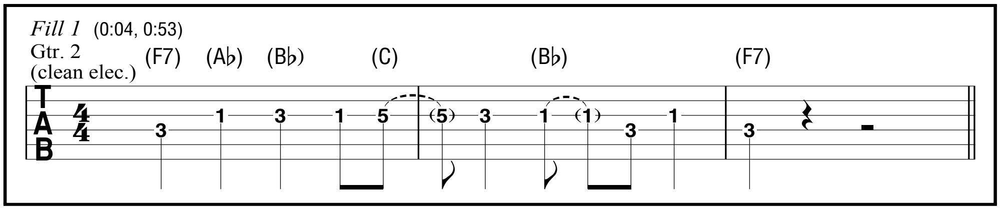


F7 6fr 3241
A♭ 4fr 134211
B♭ 6fr 134211
C 8fr 134211
D♭maj7 4fr 13241
Cm7 3fr 13121
*D♭maj7 4fr 1 342
*Cm7 3fr 1 243
F 134211

*alternative fingerings for the two previous chords



A Intro (0:00)
B Verses (0:01, 0:47)
1. It might seem crazy what I'm 'bout to say
2. Here come bad news talkin' this and that
F7
Gtr. 1 (elec. piano arr. for gtr.)
F7 N.C.
Rhy. Fig. 1
(2nd time) (yeah)
Sunshine she's here
Well gimme all you got
F7 A♭ B♭ C B♭ F7 N.C.
Gtr. 2 plays Fill 1 (see below)
Gtr. 1
Bass
You can take a break
don't hold it back
I'm a
(yeah)
F7 A♭ B♭ C B♭
end Rhy. Fig. 1



Fill 1 (0:04, 0:53)
Gtr. 2 (clean elec.)
(F7) (A♭) (B♭) (C) (B♭) (F7)

HAPPY
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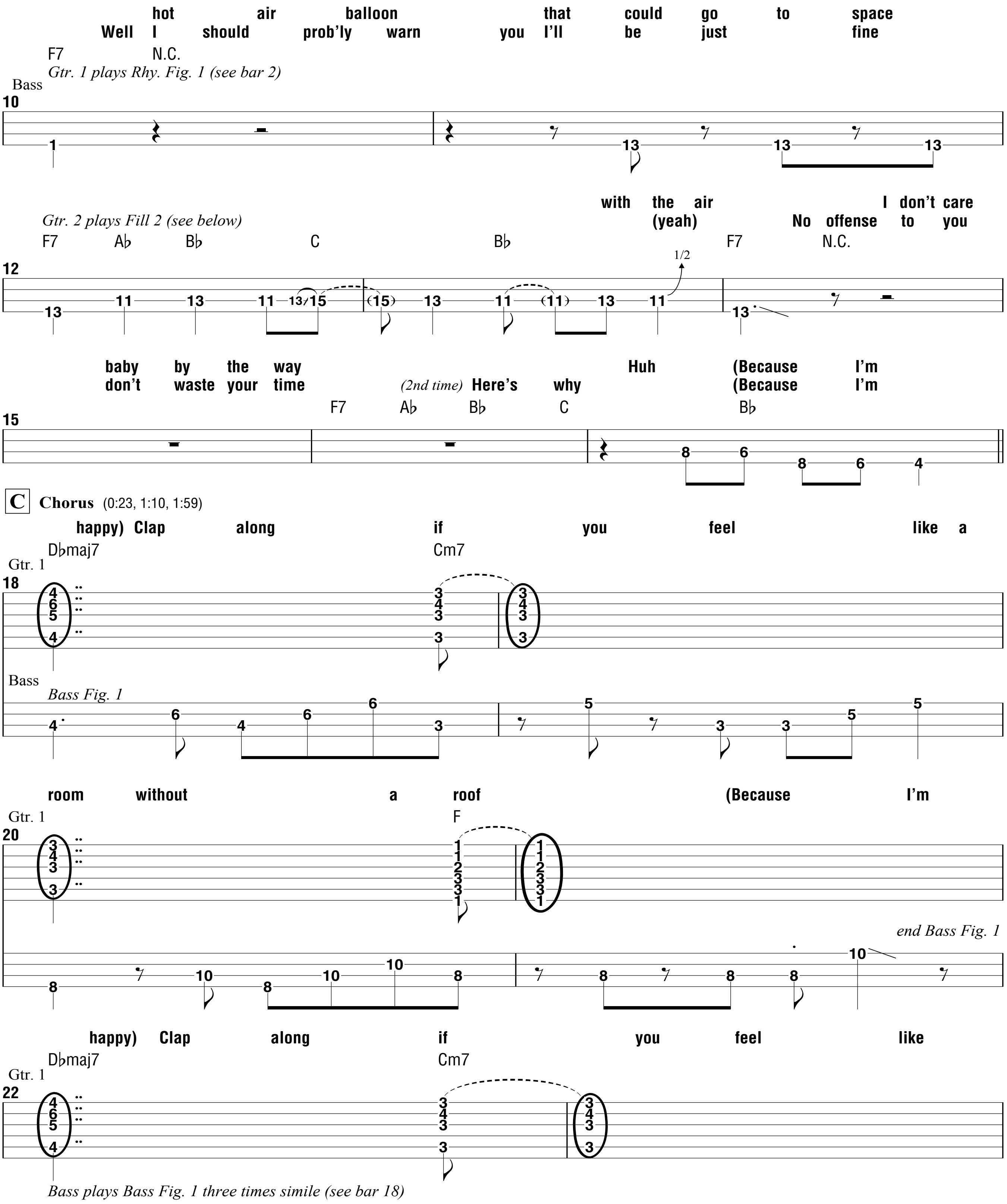
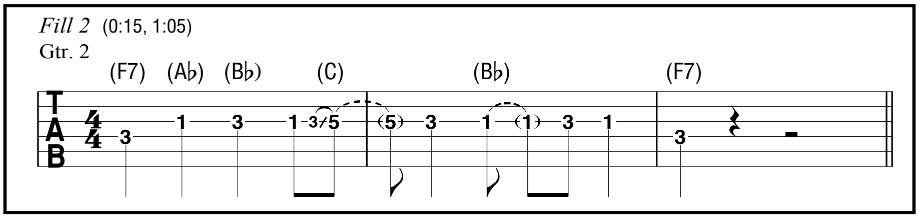
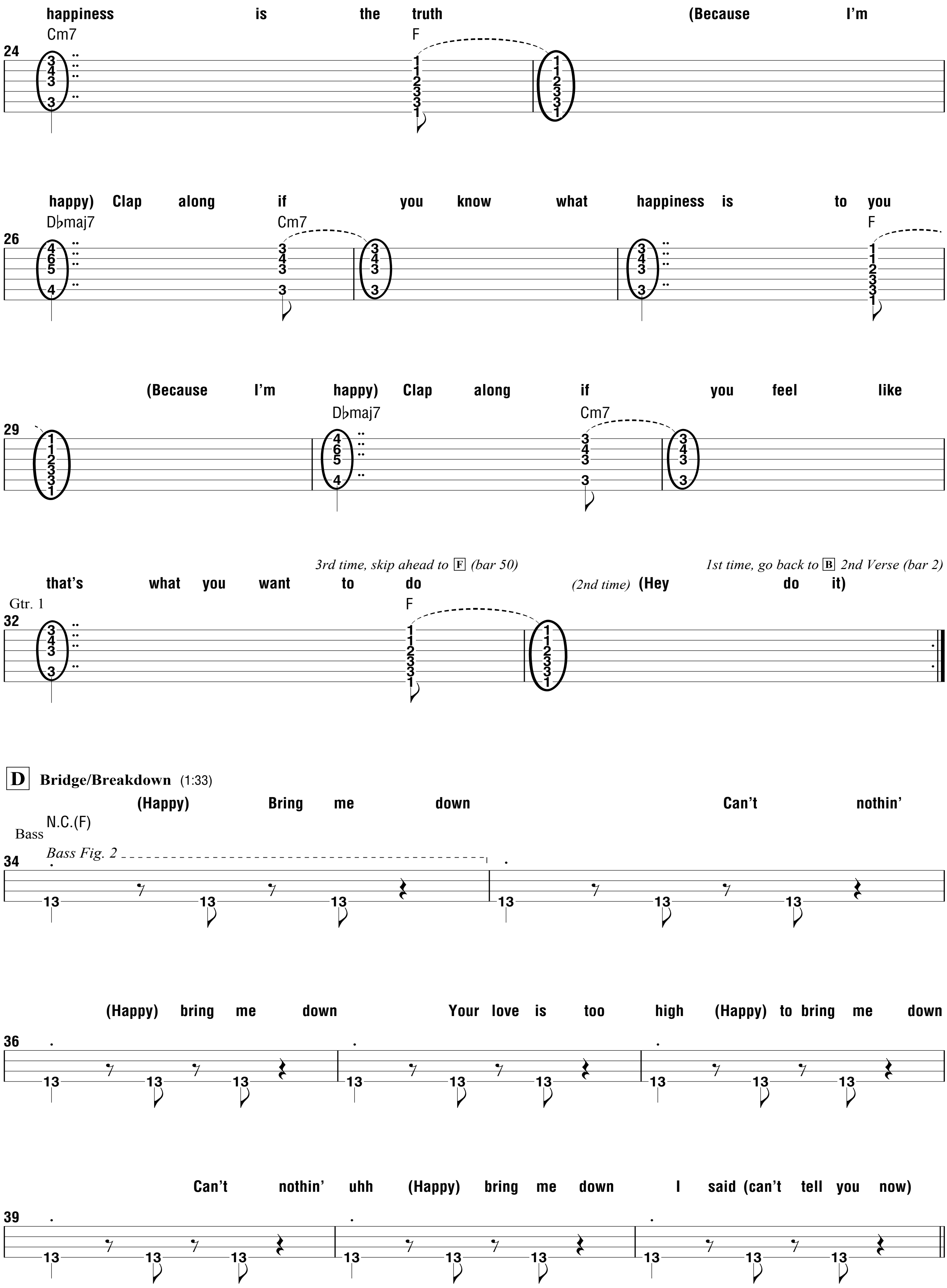
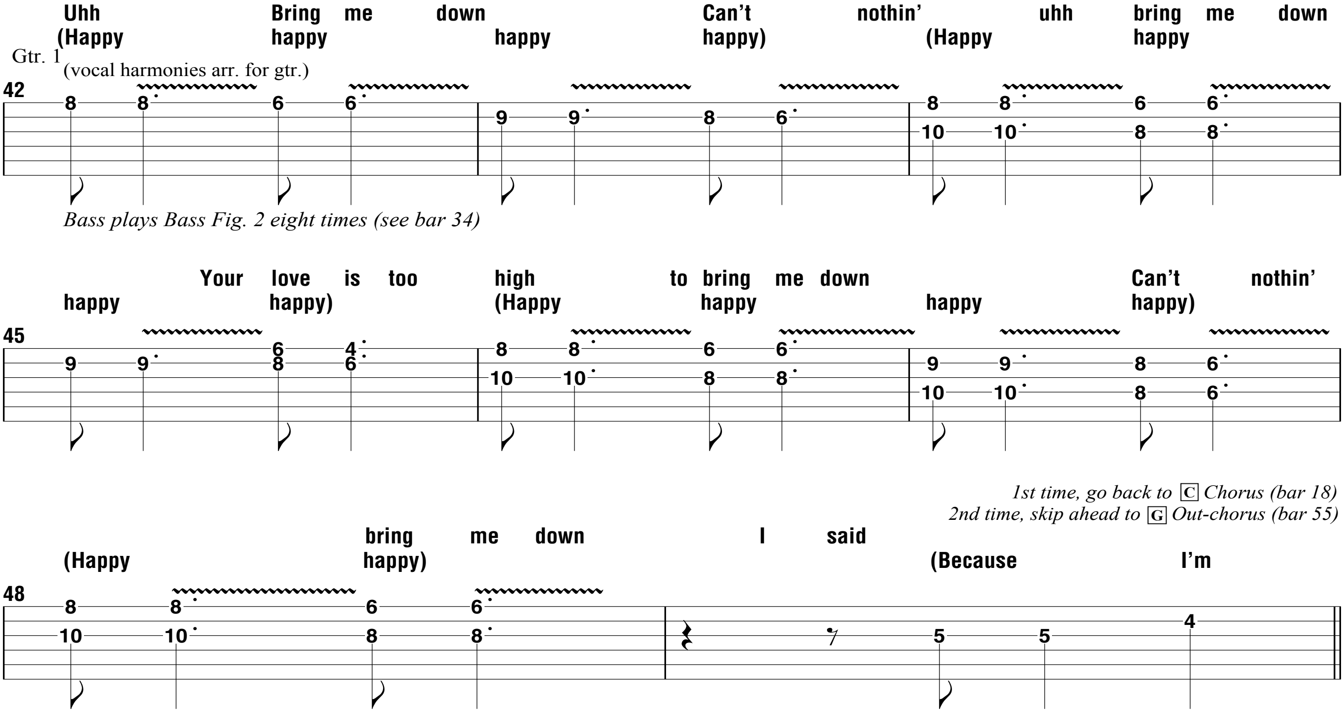

hot air balloon that could go to space
Well I should prob'ly warn you I'll be just fine
F7 N.C.
Gtr. 1 plays Rhy. Fig. 1 (see bar 2)
Bass
10
with the air I don't care
(yeah) No offense to you
Gtr. 2 plays Fill 2 (see below)
F7 A♭ B♭ C B♭ F7 N.C.
12
1/2
baby by the way Huh (Because I'm
don't waste your time (2nd time) Here's why (Because I'm
F7 A♭ B♭ C B♭
15
C Chorus (0:23, 1:10, 1:59)
happy) Clap along if you feel like a
D♭maj7 Cm7
Gtr. 1
18
Bass
Bass Fig. 1
room without a roof (Because I'm
F
Gtr. 1
20
end Bass Fig. 1
happy) Clap along if you feel like
D♭maj7 Cm7
Gtr. 1
22
Bass plays Bass Fig. 1 three times simile (see bar 18)


Fill 2 (0:15, 1:05)
Gtr. 2
(F7) (A♭) (B♭) (C) (B♭) (F7)
T
A
B
4/4


happiness is the truth (Because I'm
Cm7
F
24
happy) Clap along if you know what happiness is to you
D♭maj7
Cm7
F
26
(Because I'm happy) Clap along if you feel like
D♭maj7
Cm7
29
3rd time, skip ahead to F (bar 50)
1st time, go back to B 2nd Verse (bar 2)
that's what you want to do (2nd time) (Hey do it)
Gtr. 1
F
32
D Bridge/Breakdown (1:33)
(Happy) Bring me down Can't nothin'
Bass
N.C.(F)
Bass Fig. 2
34
(Happy) bring me down Your love is too high (Happy) to bring me down
36
Can't nothin' uhh (Happy) bring me down I said (can't tell you now)
39

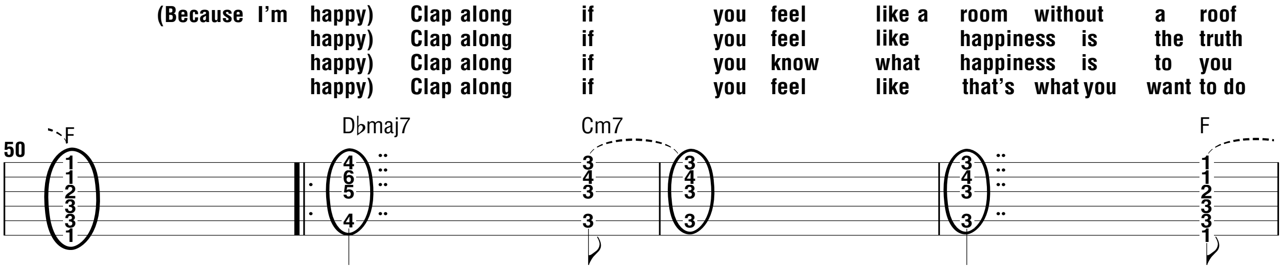
E (1:46, 2:48)


Uhh Bring me down Can't nothin' uhh bring me down
(Happy happy happy happy) (Happy happy
Gtr. 1
(vocal harmonies arr. for gtr.)
happy Your love is too high to bring me down Can't nothin'
happy) (Happy happy happy happy)
(Happy bring me down I said
happy) (Because I'm

Bass plays Bass Fig. 2 eight times (see bar 34)

1st time, go back to **C** *Chorus (bar 18)*
2nd time, skip ahead to **G** *Out-chorus (bar 55)*

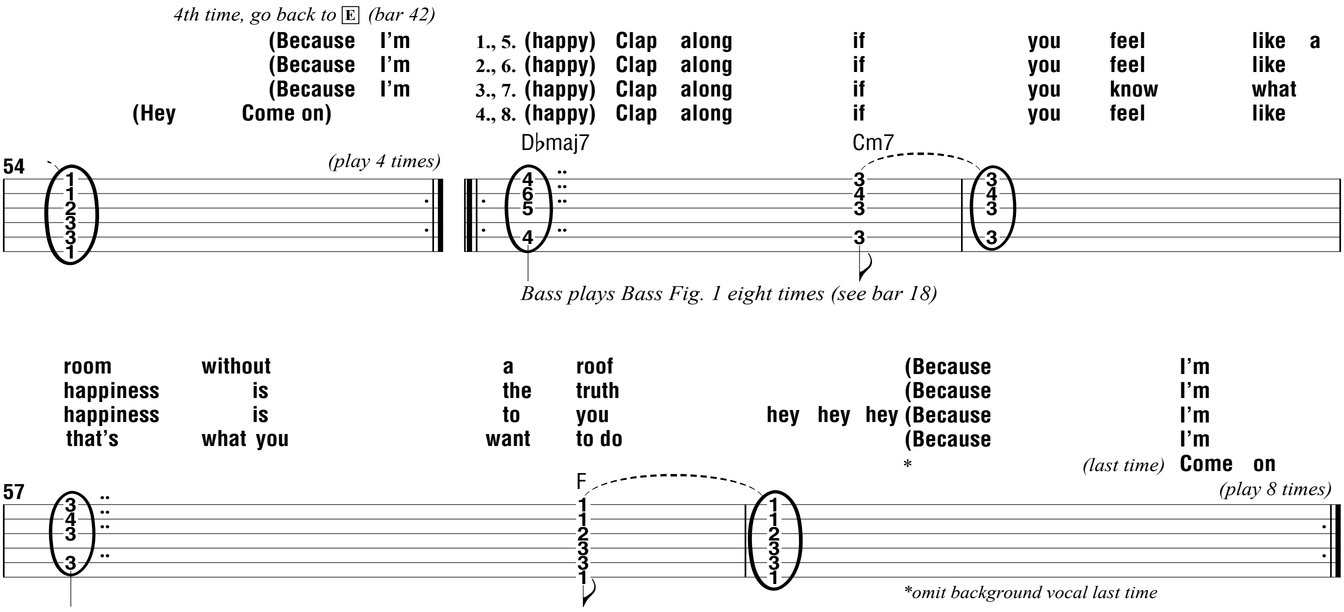
F (2:22)


(Because I'm happy) Clap along if you feel like a room without a roof
happy) Clap along if you feel like happiness is the truth
happy) Clap along if you know what happiness is to you
happy) Clap along if you feel like that's what you want to do
F
D♭maj7
Cm7
F

Bass plays Bass Fig. 1 four times (see bar 18)

G **Out-chorus** (3:01)

4th time, go back to **E** *(bar 42)*


(Because I'm 1., 5. (happy) Clap along if you feel like a
(Because I'm 2., 6. (happy) Clap along if you feel like
(Because I'm 3., 7. (happy) Clap along if you know what
(Hey Come on) 4., 8. (happy) Clap along if you feel like
(play 4 times)
D♭maj7
Cm7
room without a roof (Because I'm
happiness is the truth (Because I'm
happiness is to you hey hey hey (Because I'm
that's what you want to do (Because I'm
* (last time) Come on
F
(play 8 times)

Bass plays Bass Fig. 1 eight times (see bar 18)

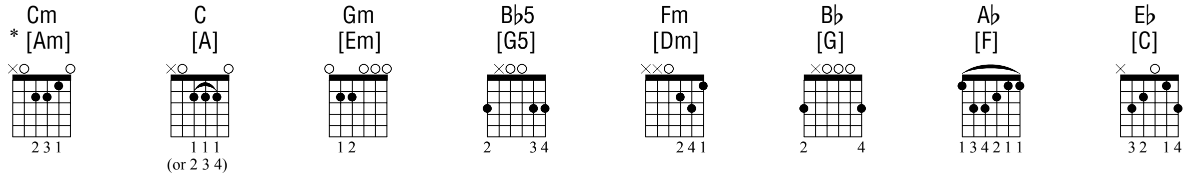
**omit background vocal last time*

MAIN TITLE (OPENING THEME)

Game of Thrones

As heard on the HBO television series **GAME OF THRONES**
Words and Music by **RAMIN DJAWADI** • *Transcribed by* **JEFF PERRIN**

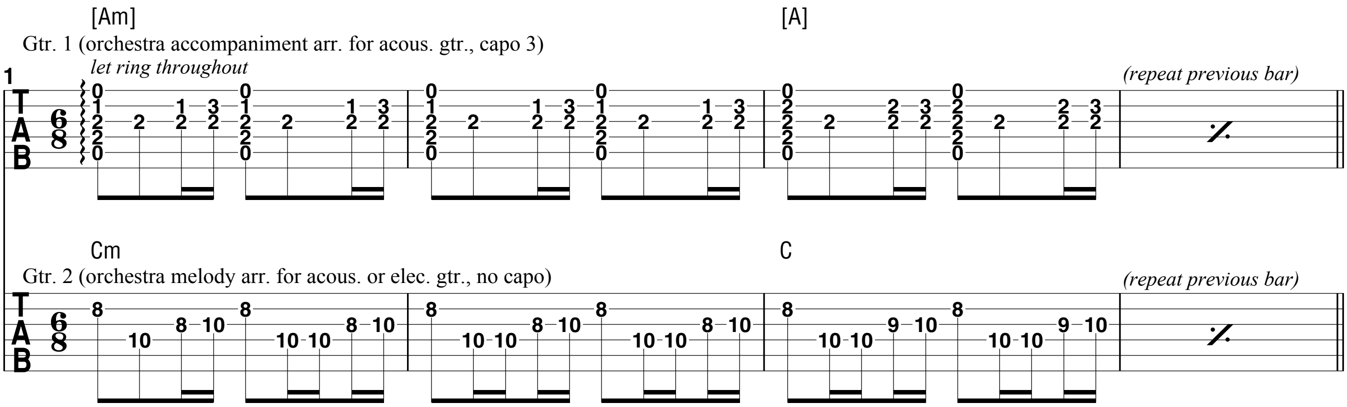
Gtr. 1 is capoed at the third fret and sounds in the key of C minor, one and one half steps higher than written.
All chord shapes and tablature positions for Gtr. 1 are relative to the capo.


Cm
* [Am]
231
C
[A]
111
(or 2 3 4)
Gm
[Em]
12
B♭5
[G5]
2 34
Fm
[Dm]
241
B♭
[G]
2 4
A♭
[F]
134211
E♭
[C]
32 14

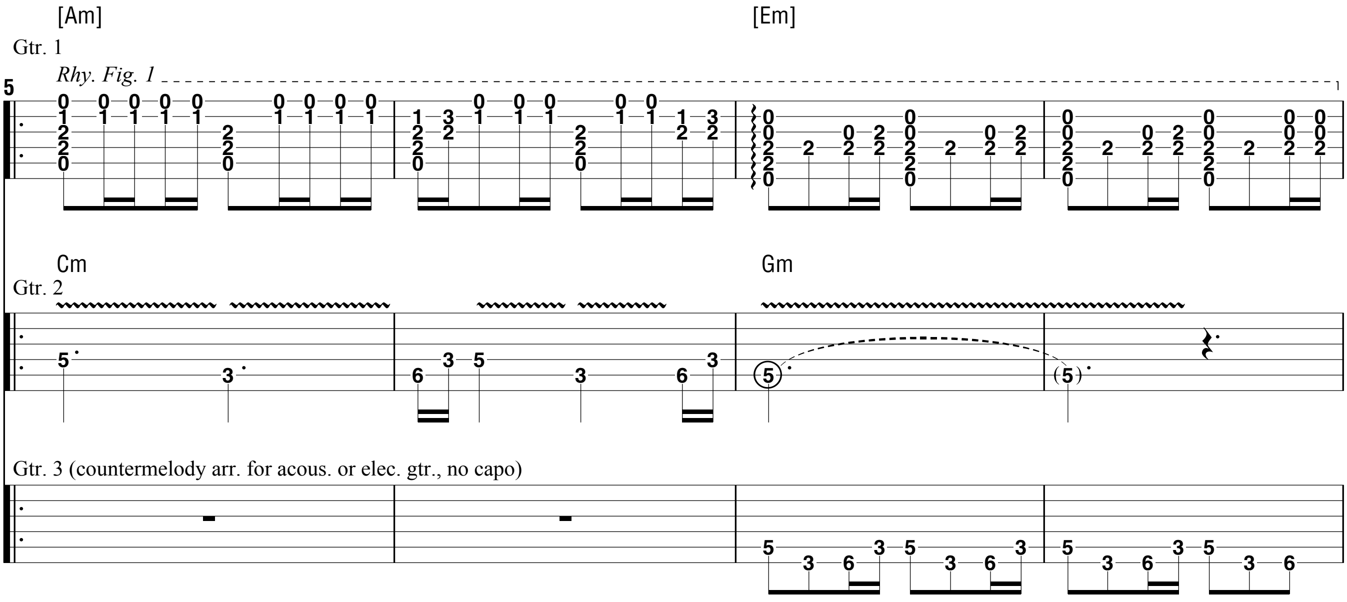
Chord names in brackets indicate capoed-key harmony.

A **Intro** (0:00)

Moderately ♪ = 170


[Am]
Gtr. 1 (orchestra accompaniment arr. for acous. gtr., capo 3)
let ring throughout
1
[A]
(repeat previous bar)
Cm
Gtr. 2 (orchestra melody arr. for acous. or elec. gtr., no capo)
C
(repeat previous bar)

B **Theme, low octave** (0:08)


[Am]
Gtr. 1
Rhy. Fig. 1
5
[Em]
Cm
Gtr. 2
Gm
Gtr. 3 (countermelody arr. for acous. or elec. gtr., no capo)

MUSIC BY RAMIN DJAWADI
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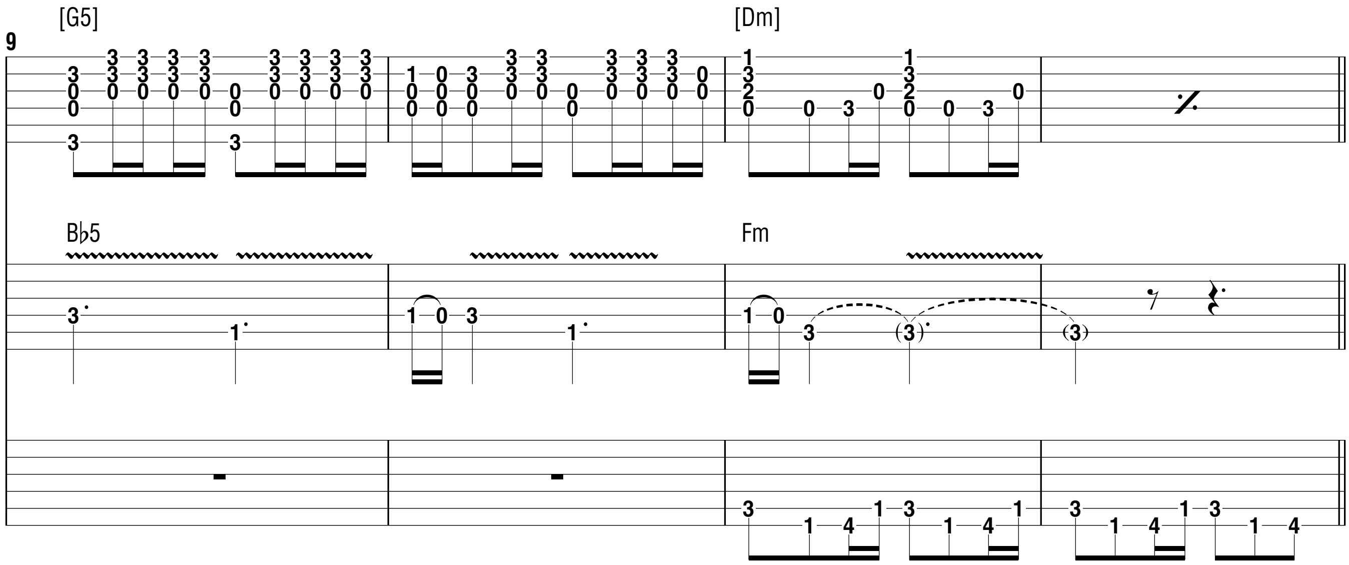
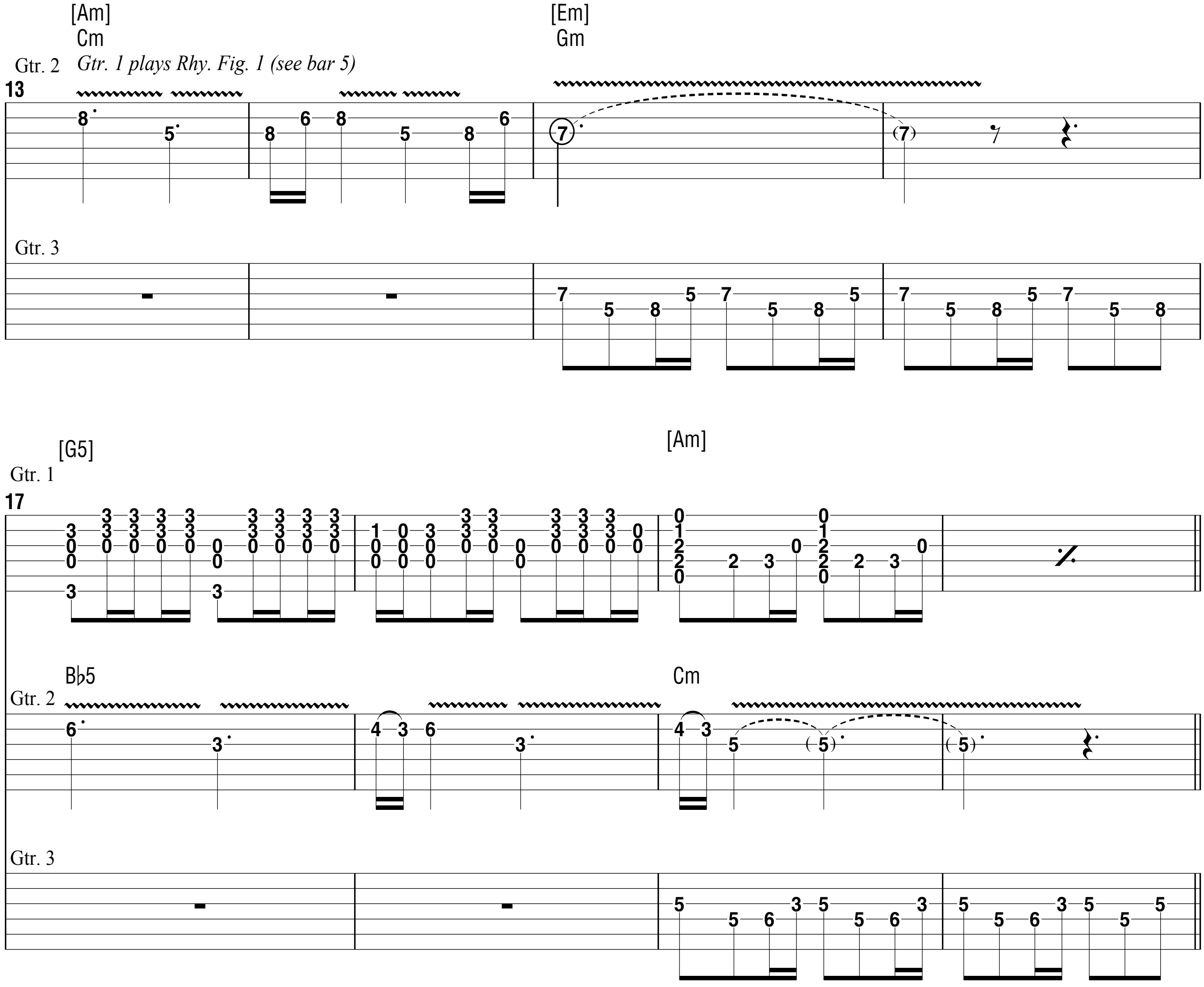
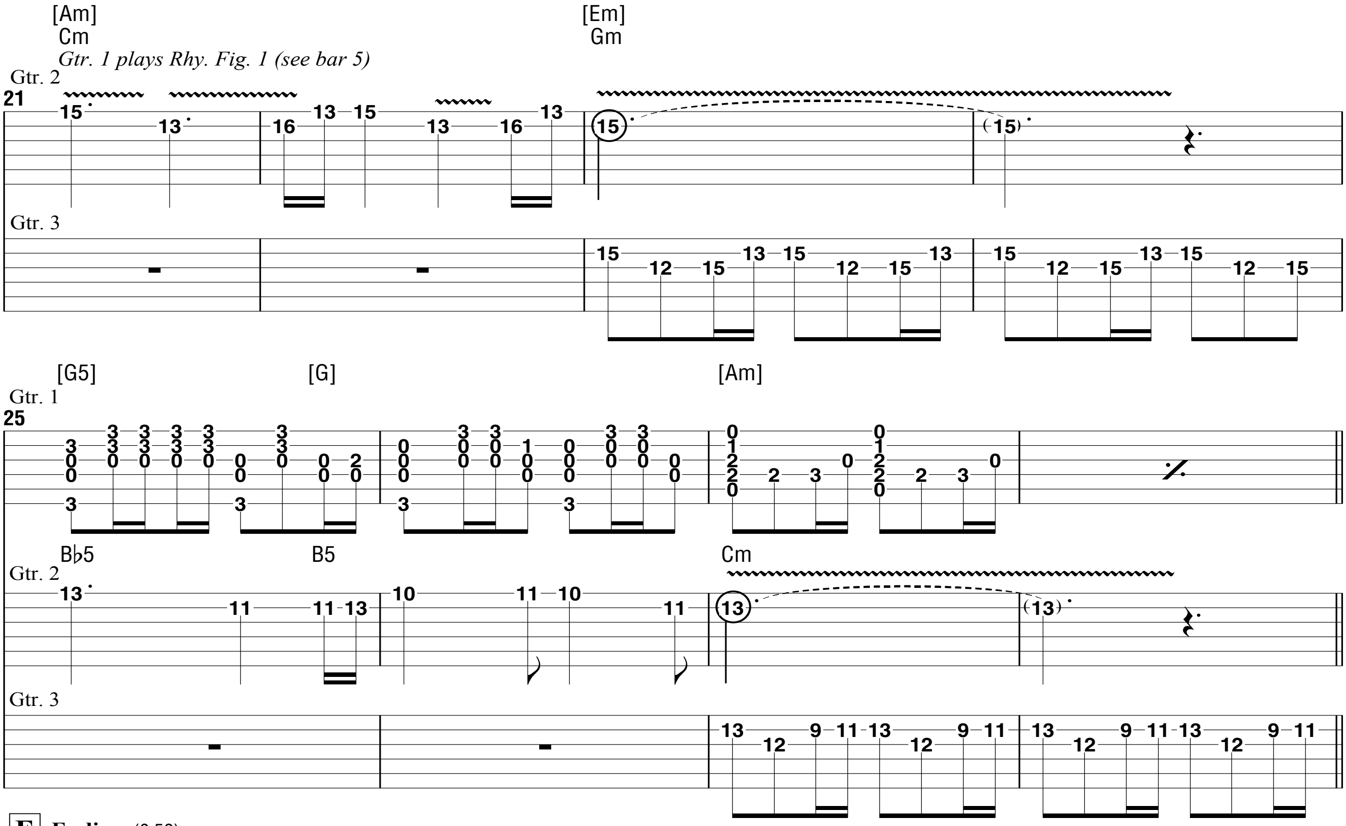


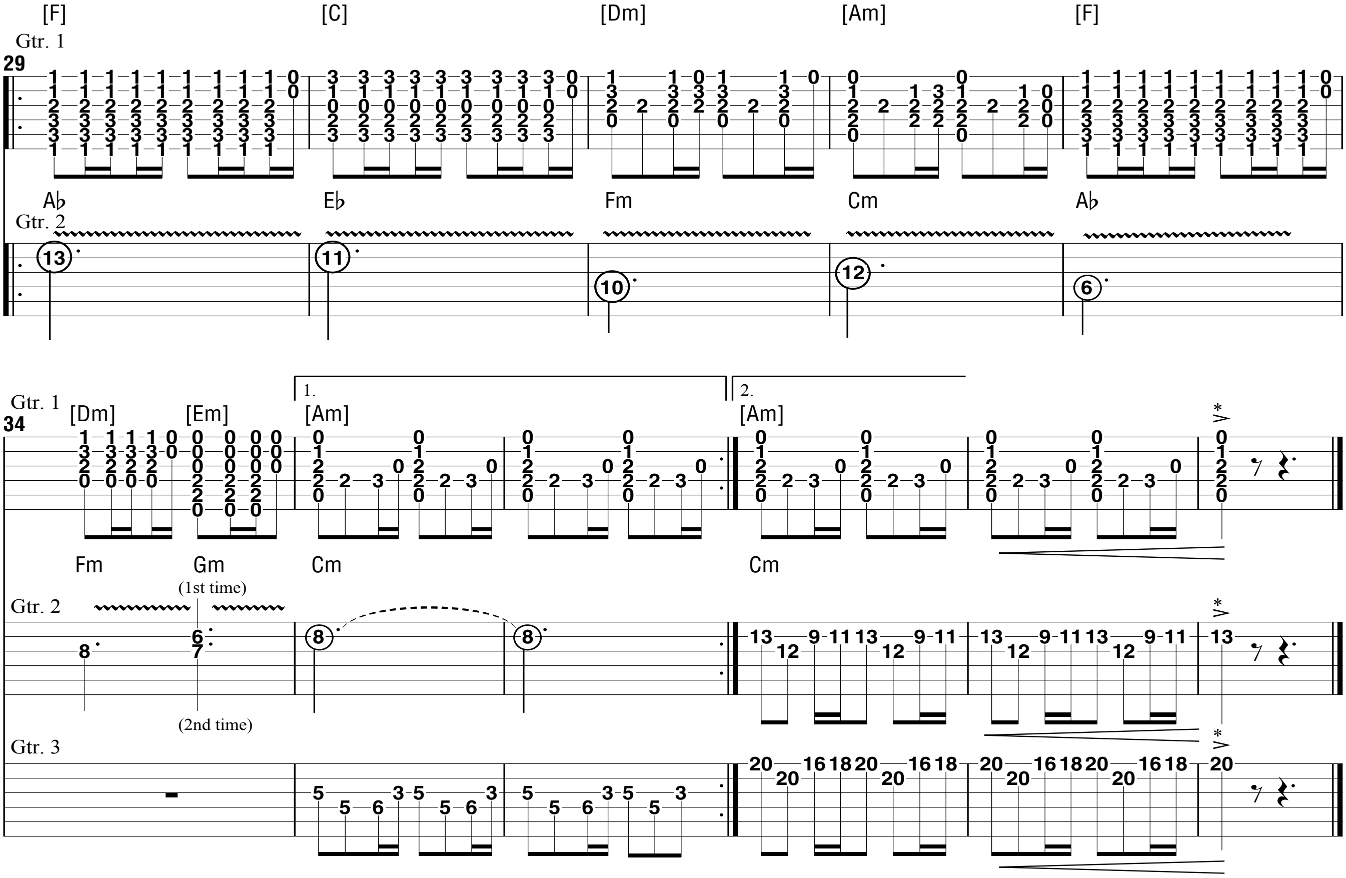
C **Theme, middle octave** (0:26)


[Am]
Cm
[Em]
Gm
Gtr. 2
Gtr. 1 plays Rhy. Fig. 1 (see bar 5)
13
Gtr. 3
[G5]
[Am]
Gtr. 1
17
B♭5
Cm
Gtr. 2
Gtr. 3

D Theme, high octave (0:43)


[Am]
Cm
Gtr. 1 plays Rhy. Fig. 1 (see bar 5)
[Em]
Gm
Gtr. 2
Gtr. 3
[G5]
[G]
[Am]
Gtr. 1
B♭5
B5
Cm

E Ending (0:59)


[F]
[C]
[Dm]
[Am]
[F]
Gtr. 1
A♭
E♭
Fm
Cm
A♭
Gtr. 2
[Dm]
[Em]
1.
2.
[Am]
[Am]
Fm
Gm
Cm
Cm
(1st time)
(2nd time)
Gtr. 3

*Final note and chord not played on the recorded arrangement but added here to provide a satisfying "live" ending.

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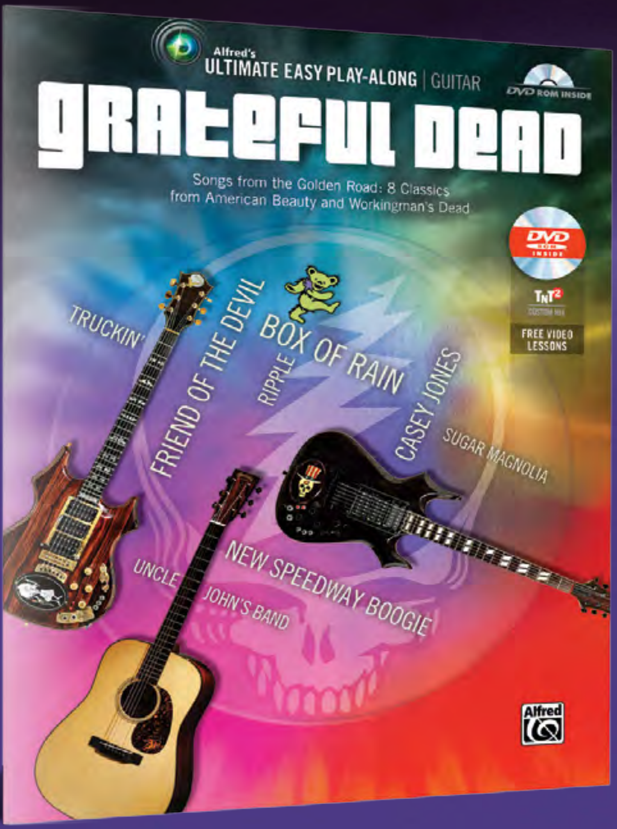
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ROCK AND ROLL

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I SAW HER STANDING THERE
SHE LOVES YOU
DO YOU WANT TO KNOW A SECRET
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Octopus Monster Art

41099 A P. CIRCLE
13th Clover Logo

101569 AC/DC
Grey Classic Logo

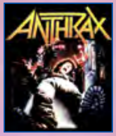
93664 ALICE COOPER
Welcome Nightmare

48736 A. IN CHAINS
Classic Sun Logo

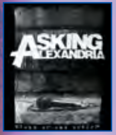
71611 A. IN CHAINS
Winged Heart Logo

109660 A. T. REMAINS
Splattered Logo

96089 A. AMARTH
Thor's Hammer Logo


53038 ANTHRAX
Spreading Disease

107878 A. LAY DYING
Sailing Ship Art

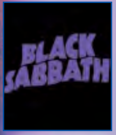

99188 A. ALEXANDRIA
Stand Up & Scream

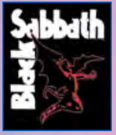
64096 A. SEVENFOLD
Death Bat Skull Logo

61134 BATHORY
Goat Head

10625 BLACK FLAG
Bars Logo

124714 BLACK KEYS
Logo On Drumhead


125101 B. SABBATH
Purple Logo


90299 B. SABBATH
Flying Demon

94565 BOSTON
Self Titled Lp

86577 BUL. FOR VAL.
Allover Jumbo Skull

93789 CLASH
London Calling

71797 C. OF FILTH
Vestal Masturbation

25331 DANZIG
Classic White Skull

96823 DEATH
Red Bloody Logo

102106 DEFTONES
Self Titled Lp Art

51329 DIMEBAG
He Came To Rock

25104 DIO
Holy Diver

45830 DOORS
I Am The Lizard King

71078 DOWN
Crown Of Thorns

92088 E. THE FATE
Dying Is Your Fashion

46338 EXODUS
Bonded By Blood

108107 F. F. D. PUNCH
Allover Ninja

112900 F. F. D. PUNCH
Eagle Knuckles

71009 FOO FIGHTERS
Lightning Bolt Logo

109720 GHOST
Opus Eponymous

94653 GOJIRA
The Way Of All Flesh

112587 G. N ROSES
Appetite Destruction

93469 IRON MAIDEN
Number Of The Beast

93472 IRON MAIDEN
The Trooper

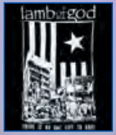
101834 JOHNNY CASH
Giving Middle Finger

95867 JOURNEY
Don't Stop Believing

25484 JUDAS PRIEST
British Steel

40992 KING CRIMSON
In The Court Of....

101194 KISS
Makeup Group Faces


121007 LAMB OF GOD
No One Left To Save

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Exploding Blimp

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93662 **ALICE COOPER** Love To Death Makeup Eyes
93488 **ALICE IN CHAINS** Dirt On
49465 **ALICE IN CHAINS** Layne Staley Live Tribute
126933 **ALL THAT REMAINS** For We Are Many
91962 **ALL THAT REMAINS** Lightning Logo
45941 **ALLMAN BROTHERS** Distressed Eat A Peach
83805 **ALTER BRIDGE** Winged Skull Logo
114776 **A. AMARTH** Bearded Skulls With Swords
96087 **A. AMARTH** Thor Sitting On Throne W/ Wolfs
53039 **ANTHRAX** Among The Living
65196 **ANTHRAX** Not Man Riding Skateboard Logo
117054 **ARCH ENEMY** Wages Of Sin Circle Logo
77958 **AS I LAY DYING** Winged Skull & Metal Logo
99187 **ASKING ALEXANDRIA** Slanted Green Logo
117409 **AUDIOSLAVE** Audio Tigers Logo
93559 **AUGUST BURNS RED** Yellow Stripes Logo
103777 **A. SEVENFOLD** Nightmare Reaper Hand Art
75183 **A. SEVENFOLD** Oversized Death Bat Skull
125439 **A. SEVENFOLD** Skull Wearing Old Helmet
77352 **BARONESS** Blue Fleurskull Art
48952 **BEASTIE BOYS** To The 5 Boroughs Train Logo
125472 **BEHEMOTH** Skeleton Reaper Circle Art
107738 **B. BURIED AND ME** Satellites Collage Art
110549 **BIKINI KILL** Yeah Yeah Yeah Photo Negative
125566 **B. DAHLIA MURDER** Gold Ritual Lp Art Circle
125564 **B. DAHLIA MURDER** Rawhead Rex In Church
10952 **BLACK FLAG** Everything Went Black
89606 **BLACK KEYS** Akron OH Arched Athletic Logo
75202 **B. L. SOCIETY** SDMF Doom Crew Iron Cross
33161 **B. L. SOCIETY** Old English BLS Logo
36445 **B. SABBATH** Logo/We Sold Our Souls
126287 **B. SABBATH** Sabbath Bloody Sabbath
124729 **B. SABBATH** Tour '78 Flying Human Demon
47382 **B. SABBATH** World Tour '78 Group Poster
112013 **BOB DYLAN** Wearing Hat & Scarf Photo
93791 **BOB DYLAN** Electric Lunch
116296 **BORN OF OSIRIS** Artwork From Discovery Lp
99540 **BOSTON** Vintage Distressed Don't Look Back
74239 **BRAND NEW** Burning Oak Tree Logo
112196 **BRING ME HORIZON** Ribcage With Logo
103782 **BRING ME HORIZON** Wolves Eating Carcass
86575 **B. MY VALENTINE** Chopped Off Hands Logo
44815 **BURZUM** Hvis Lyset Tar Oss
112872 **BURZUM** Self Titled Lp
89628 **CAGE THE ELEPHANT** Self Titled Lp
115760 **CAKE** Crown Logo From Fashion Nugget Lp
36323 **CANNIBAL CORPSE** Bloody Logo
69609 **CANNIBAL CORPSE** Butchered At Birth
90901 **CARNIFEX** Pentagram Logo
60807 **CELTIC FROST** Morbid Tales
110958 **CHARLIE MANSON** Helter Skelter Face Photo
105478 **CHEAP TRICK** Self Titled Lp
108602 **CHELSEA GRIN** Girl With Bloody Face Logo
102445 **C. OF BODOM** Allover Reaper Holding Earth
77572 **C. OF BODOM** Green Dripping Logo
114566 **CHIMAIRA** Splattered Chaos Arrows Symbol
110551 **CHOKING VICTIM** Goat Pentagram Circles
45527 **CLASH** Japanese Skull & Crossbones Logo
108872 **CLASH** Strummer 77
87164 **CLUTCH** Compass Collar & Shoulder Print
125340 **CLUTCH** Dark Sour Ale Sun Logo
119101 **C. AND CAMBRIA** Cracked Keywork Symbol
102390 **CONVERGE** Jumbo Jane Doe Face
114903 **C. OF CONFORMITY** Classic Spiked Skull
115415 **CRADLE OF FILTH** Cruelty And The Beast
117724 **CRADLE OF FILTH** Dusk... And Her Embrace
93140 **CRAMPS** Bad Music For Bad People

101344 **CYNIC** Rainbow Gradient Tone Traced In Air
37601 **D.R.I.** Skanking Guy Symbol W/Scratch Logo
36087 **DARK THRONE** Transilvanian Hunger
51255 **D. MATT. BAND** DMB Red Brick Fireball Logo
106605 **DAVID BOWIE** Bowie Smoking Cigarette
97289 **DEAD KENNEDYS** DK Logo
27970 **DEAD MILKMEN** Cow Head
101744 **DEADMAU5** Dripping Mau5head Stencil
123622 **DEATH** Symbolic
96822 **DEATH** White Logo With Black Scythe
95283 **DEEP PURPLE** Burn
97352 **DEEP PURPLE** Stormbringer
52727 **DEF LEPPARD** Pyromania
107707 **DEF LEPPARD** Pyromania Crosshairs Logo
106519 **DEFTONES** Adrenaline Screaming Kitty
103383 **DEFTONES** Logo Within Flowers Burst
116253 **DEFTONES** Gold Day Of The Dead Skull
114820 **DEICIDE** Self Titled Lp
76492 **DETHKLOK** Dr. Rockso: Rock N Roll Clown
91255 **DEVIL WEARS PRADA** Stacked Logo
77630 **DILL. ESCAPE PLAN** Distressed Flag Logo
59281 **DIMEBAG** Tribute Photo Chest Up Photo
59280 **DIMEBAG** Tribute Rest In Peace Photo
102050 **DIMMU BORGIR** Abrahadabra
115165 **DINOSAUR JR** Farm
58416 **DIO** Photo Of Ronnie Giving Dual Metal Signs
25105 **DIO** Last In Line
120940 **DISTURBED** Hooded Mean Smiley Face Guy
95286 **DOORS** Full Body Jim From Behind Photo
103242 **DOORS** Jim Singing Into Mic Live Outdoors
83036 **DOORS** Waiting For The Sun
107884 **DOWN** Dual Lions From Over The Under Lp
115765 **DOWN** Jumbo Print Diary Of A Mad Band
43135 **DROP. MURPHYS** Its So Lonely Round Fields
116415 **DYING FETUS** Skeletons By Body In Coffin Art
70746 **DYSTOPIA** Human = Garbage
110563 **EINSTURZENDE NEUBAUTEN** Symbol Logo
125070 **EMERSON LAKE & PALMER** Tarkus
117634 **EMPEROR** In The Nightside Eclipse
115425 **EMPEROR** Rider
114929 **EVANESCENCE** Blue Shining Logo With Rays
106434 **EXODUS** Piranha Logo W/Triple Piranhas Art
112896 **F. F. D. PUNCH** American Capitalist Eagle Seal
112150 **F. F. D. PUNCH** 5FDP Brass Knuckles Skull
103806 **F. F. D. PUNCH** Pres. Campaign Mock Skull
111491 **FOREIGNER** Vintage Distressed 4 Lp
108550 **FRANK ZAPPA** Zappa For President
96095 **GASLIGHT ANTHEM** Logo Around Anchor
97699 **GOATWHORE** Three Headed Baphomet Art
107436 **GOJIRA** Human Head On Animal Body Logo
103033 **GREEN DAY** A Clockwork Orange Mock Logo
120491 **GUNS N ROSES** Appetite Robotic Rapist Art
118027 **GUNS N ROSES** Roses & Pistols Bullet Logo
104208 **HANK WILLIAMS** Holding Guitar Side Shot
105513 **HATEBREED** Red Winged Skull Flaming Logo
108771 **HOLLY. UNDEAD** Masked Group Face Photos
40550 **HUSKER DU** New Day Rising
114124 **IN FLAMES** Sounds Of A Playground Fading
116856 **INCUBUS** Yellow Maze Circle Logo
100689 **IRON MAIDEN** Allover Black & White Trooper
93482 **IRON MAIDEN** Allover Splattered Aces High
121643 **IRON MAIDEN** Eddie Jetfighter Pilot
40969 **IRON MAIDEN** Killers
121647 **I. MAIDEN** Eddie From Somewhere InTime
93467 **I. MAIDEN** Self Titled Lp With Sky Background
112902 **J. HENDRIX** Experience Tour, Concert Flyer
110575 **JOAN JETT** Joan Jett Face Profile With Logo
108528 **JOURNEY** Departure
82001 **JUDAS PRIEST** Allover Sad Wings Of Destiny
36513 **JUDAS PRIEST** Painkiller Within Sawblade
25487 **JUDAS PRIEST** Screaming For Vengeance
96310 **KID CUDI** Cartoon Kid Cudi Astronaut Art
86593 **KILLERS** Stacked Multi Colored Logos
106612 **KILLSWITCH ENGAGE** Red Baseball Logo
75288 **KILLSWITCH ENGAGE** Shattered Skull Logo

52776 **KING CRIMSON** Discipline
114676 **KING DIAMOND** Abigail
51315 **KING DIAMOND** Them
117837 **KINKS** Something Else
116019 **KISS** Vintage Makeup Band Photo With Guitar
116021 **KISS** Vintage Framed Artwork From Love Gun
116691 **KMFDM** Godlike
37050 **KREATOR** Pleasure To Kill
105418 **LA DISPUTE** Red Outline Heart Within Rose
121008 **LAMB OF GOD** Resolution Explosion Art
121009 **LAMB OF GOD** Richmond Live Band Photo
110539 **LED ZEPPELIN** 2nd Lp Cover
115640 **LED ZEPPELIN** Jimmy Playing Guitar Photo
110540 **LED ZEPPELIN** Houses Of The Holy
89203 **LED ZEPPELIN** Silver Zoso Logo
28646 **LED ZEPPELIN** Swan Song U.S.A. 1977 Logo
117469 **LED ZEPPELIN** Ornate Frame Band Photo
115342 **LINKIN PARK** Band Members Photos Collage
32994 **LYNYRD SKYNYRD** Whiskey Label Logo
121670 **MACHINE HEAD** Distressed MH Lions Crest
70682 **MARS VOLTA** Black On Black Spider Logo
121658 **MASTODON** Devil Art Under Logo
121659 **MASTODON** Tattoo Flash Style Hand Art Logo
94489 **MAYDAY PARADE** Logos With Spike Balls Art
108535 **MAYHEM** De Mysteriis Dom Sathanas
25132 **MEGADETH** Countdown To Extinction
87672 **MEGADETH** Silver Classic Logo
118275 **MEGADETH** Th1rt3en Lp Logo & Lp Artwork
83109 **MEGADETH** Vic Close Up From Peace Sells...
126998 **MEGADETH** Th1rt3en Zombies In Forest Art
101509 **MELVINS** Gold Eagle With Skull & Crossbones
116074 **M. MAY FIRE** Such A Sick Sad Waste.... Logo
114329 **MERCYFUL FATE** Don't Break The Oath
121117 **MESHUGGAH** Koloss
108540 **MESHUGGAH** Nothing Blue Cover Re-Release
92876 **METALLICA** Allover Red Master Of Puppets
100713 **METALLICA** Skulls & Keys On Chain Logo
10559 **METALLICA** Distressed Metal Up Your Ass
10558 **METALLICA** Ride The Lightning
106616 **METALLICA** Distressed Black & White Logo
83994 **MINISTRY** Psalm 69
83995 **MINISTRY** Mind Is A Terrible Thing To Taste
25410 **MISFITS** Classic White Skull
105580 **MISS MAY I** Jumbo Logo & Splatter Logo
91239 **MISS MAY I** Ronald McDonald Eating Burger
110584 **MORBID ANGEL** Red Logo
102712 **MOTION. IN WHITE** Put Your Teeth To Curb
41075 **MOTLEY CRUE** Dr. Feelgood
121682 **MOTLEY CRUE** '83 Shout At Devil Group
93114 **MOTORHEAD** Iron Fist Chained Warpig
108794 **MOTORHEAD** Overkill
95995 **MOTORHEAD** Ace Of Spades Circle Logo
95268 **MR. BUNGLE** Devil & Headless Man In Chair
104198 **MUNICIPAL WASTE** Guy Barfing On Man Art
89744 **MUSE** The Resistance
108022 **MUSHROOMHEAD** Shmotz Face With Logo
103913 **MY C. ROMANCE** MCR Spider Logo
123492 **MY C. ROMANCE** Wanted: Fabulous Killjoys
91729 **NILE** Those Whom Gods Detest Medallion
106518 **NINE INCH NAILS** Red On White Sin
10566 **NINE INCH NAILS** Teeth & Salt Trail
127005 **NIRVANA** Boxed Individual Group Live Photos
114427 **NIRVANA** Seattle '88 Guitar In Circle Logo
108667 **OF MICE & MEN** World Will Be Ours Logo
83512 **OPETH** Logo/Band Posed Standing In Forest
120930 **OPETH** Skeleton Piper Standing On Skull Pile
27319 **OVERKILL** Feel The Fire
127004 **OZZY OSBOURNE** Dressed As Skeleton Photo
123448 **PANTERA** Allover Arlington Cowboy Skull
112591 **PANTERA** CFH Fucking Hostile Band Faces
83728 **PANTERA** Official Live: 101 Proof
124295 **PANTERA** Red Tone Vulgar Display Of Power
69154 **PANTERA** Snake Around Guitar With Flames
117834 **PARKWAY DRIVE** Sleepwalk Anchor Logo
112303 **PIERCE THE VEIL** Mock Mtv Logo

92153 **PINK FLOYD** Animals Tour '77 Flying Pink Pig
65015 **PINK FLOYD** Dark Side Of Moon Under Logo
108547 **PRIMUS** Cartoon Waving Astronauts In Space
108545 **PRIMUS** Pork Soda
117411 **QUEEN** Orange & Black Tour '75 Crest Logo
74208 **Q. OF STONE AGE** Car Between Red Skulls
102033 **RADIOHEAD** Black & White Scary Bear Logo
78499 **R. AGAINST MACHINE** Group Live On Stage
109790 **RAINBOW** Long Live Rock 'N' Roll
91022 **RAINBOW** Ritchie Blackmore's Rainbow
123592 **RAMMSTEIN** Symbol Surrounded By Faces
112598 **RAMONES** Jumbo Presidential Seal Logo
116955 **RATT** Robot Rat Logo
116039 **RED FANG** Self Titled Lp
75326 **R. H. C. PEPPERS** Blood Sugar Sex Magik
75325 **R. H. C. PEPPERS** Round Asterisk Logo
107769 **RISE AGAINST** Smoke Stacks & Heartfist
100295 **ROB ZOMBIE** Triple Shock - Scream Show!
92893 **R. STONES** American Flag Classic Tongue
116541 **RUSH** 2112 With Space Clouds
116542 **RUSH** Man In Star Distressed Logo
99537 **SCORPIONS** Chrome Scorpion & Vines Art
99536 **SCORPIONS** Sword & Dual Scorpions Logo
113238 **SEETHER** Horned Monster Face Art
82841 **SEPULTURA** Arise
82842 **SEPULTURA** Beneath The Remains
78794 **SEX PISTOLS** God Save Queen Union Jack
102474 **SILVERSUN PICKUPS** Botanical Loog Art
125521 **SKELETONWITCH** Forever Abomination
100732 **SLAYER** Allover Goat Skull & Crossed Swords
115775 **SLAYER** Allover Bloody Eagle In Abyss Logo
52850 **SLAYER** Fuckin Slayer Logo
103459 **SLAYER** Skull Wearing Eagle In Abyss Hat
110960 **SLAYER** Payback Blood Splattered Flag
43090 **SLAYER** Show No Mercy
112406 **SLEEPING WITH SIRENS** Floral Logo
123450 **SLIPKNOT** Allover Triple S In Pentagram Star
86650 **SLIPKNOT** Allover Red Group Faces Portrait
121752 **SMASHING PUMPKINS** Red Star Logo
45534 **SMITHS** The Queen Is Dead
117500 **S. DISTORTION** Skelli Within Four Leaf Clover
55048 **SONIC YOUTH** Goo
114933 **STAIND** Distressed Skull Logo Within Clouds
125026 **STEEL PANTHER** Hollywood Panther Logo
84680 **S. RAY VAUGHAN** Triple Live Photos Of SRV
106368 **S. RAY VAUGHAN** Waist Up SRV W/Guitar
100994 **SUBLIME** Sun Logo W/Group & Lou Dog
84283 **SUFFOCATION** Pierced From Within
40547 **SUICIDAL TENDENCIES** Possessed To Skate
110364 **S. SILENCE** Green Skull Creatures Vortex Art
80853 **SYS. OF A DOWN** Logo Above Self Titled Lp
67852 **TENACIOUS D** He Is Real Sasquatch
55040 **TENACIOUS D** Queen II Lp Cover Mock Logo
124392 **TESTAMENT** Dark Roots Of Earth
24301 **TESTAMENT** The New Order
101029 **TOM WAITS** Rain Dogs
32352 **TOOL** Lateralus Skinless Double Face Man
32646 **TOOL** Nerve Ending Logo
69431 **TOOL** Red Eyes Within 10,000 Days Lp Logo
120932 **UFO** Vintage Logo
45963 **VAN HALEN** Eddie 5150 Guitar Design
94576 **VAN HALEN** Smoking Angel Baby VH Logo
122837 **VAN HALEN** Pin Up Girl On Motorcycle
11311 **VENOM** Welcome To Hell
81964 **VIO-LENCE** Eternal Nightmare
115759 **VOLBEAT** Red Outlined Winged Skull Logo
92039 **WE CAME AS ROMANS** Brotherhood Logo
60014 **WHITE STRIPES** Magician Skull Guy Logo
60016 **WHITE STRIPES** Red Telephone Logo
44400 **WHITE ZOMBIE** Die Fucker Die Artwork
125082 **WHITECHAPEL** Rotting Earth Below Logo
89840 **WHO** Maximum R&B
43117 **WHO** The Kids Are Alright Target Logo
92322 **WU TANG CLAN** Distressed Classic Logo
52662 **ZZ TOP** Dusty & Billy Live Photo

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Sweet Home Alabama

115985 MACH. HEAD
Unto The Locust

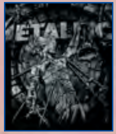
45595 MASTODON
Leviathan Lp Art

121660 MASTODON
Goat God W/Branches

25446 MEGADETH
Peace Sells...

43197 MEGADETH
Rust In Peace

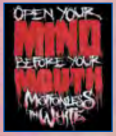
125882 MESHUGGAH
Glow Koloss Lp Logo

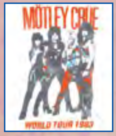

91014 METALLICA
Stone Justice For All

92896 METALLICA
Self Titled Lp

103817 MISFITS
Die Die Darling Art

104568 M. L. BONE
Group Photo


119130 M. IN WHITE
Open Your Mind Logo


121681 MOTLEY CRUE
World Tour 1983 Band

40981 MOTORHEAD
England Warpig Logo

103224 N. INCH NAILS
Pretty Hate Machine

116007 NIRVANA
Kurt In Sunglasses

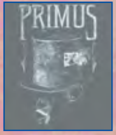
102785 MICE & MEN
YDG!? OM&M/Logo

92535 O. OSBOURNE
Randy Rhoads Tribute

93393 PANTERA
Far Beyond Driven

102503 PANTERA
Against Grain Metal

102170 PINK FLOYD
Trust Us. Hammers


108548 PRIMUS
Monkey In Tophat

75366 QUEEN
Queen II

24285 R. RHOADS
Randy Tribute Photo

86638 R. C. PEPPERS
Dead Tree Logo

102464 R. C. PEPPERS
Asterisk Logo

40784 R. STONES
Keith For President

69164 RUSH
Caress Of Steel

100735 SLAYER
Eagle In The Abyss

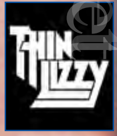
52849 SLAYER
Reign In Blood

92999 SLIPKNOT
Allover Self Titled Lp

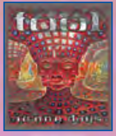
101940 S DISTORTION
Dancing Skelli

102853 STROKES
Original Logo

10592 SUBLIME
Sun Logo


86212 THIN LIZZY
Classic Logo

103828 T. D. GRACE
Allover Life Starts


60143 TOOL
10,000 Days Creature

41098 TOOL
Diagram Logo

112931 TRIVIUM
Circular Symbol Logo

111966 T. O NEGATIVE
Negative Sign

79642 VAN HALEN
Chrome VH Logo

11310 VENOM
Black Metal

112606 VOLBEAT
Beyond Hell

45017 WHITE ZOMBIE
Green Monster

69168 WHO
British Flag Logo

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117844 **ALICE IN CHAINS** Layne Staley Live Photo
57712 **ANTHRAX** Judge Dredd
53842 **A. SEVENFOLD** Death Bat Winged Skull
120189 **A. SEVENFOLD** Buried Alive
109647 **A. SEVENFOLD** Nightmare
88145 **BEHEMOTH** Group With Midget Slaves
120190 **BLACK KEYS** Rolling Stone Cover Group
58409 **B. L. SOCIETY** Zakk On Chair With Guitar
45483 **B. SABBATH** Sabbath Bloody Sabbath Group
116926 **BLACK VEIL BRIDES** Group Members Photo
66125 **B. F. MY VALENTINE** Group Standing Photo
47339 **CLASH** London Calling
106116 **DISTURBED** Asylum Mean Smiley Face Guy
120192 **DOORS** LA Woman Individual Group Photos
81471 **ESCAPE THE FATE** Group In Front Of Bar
121460 **F. F. DEATH PUNCH** Way Of The Fist Ninja
116921 **F. F. DEATH PUNCH** Looking Up At Group
89458 **GUNS N ROSES** Appetite For Destruction
120191 **GUNS N ROSES** Roses & Gun GNR Skull
113365 **HOLLY. UNDEAD** Group Mock Mug Shots
120671 **IRON MAIDEN** Final Frontier Eddie Face
84530 **IRON MAIDEN** Killers
47672 **IRON MAIDEN** The Trooper
100297 **JIMI HENDRIX** Paint Splatters Jimi W/Guitar
54293 **JOHNNY CASH** With Guitar Giving Finger
85730 **JUDAS PRIEST** British Steel
85729 **JUDAS PRIEST** Painkiller
118852 **KISS** Destroyer
48587 **LED ZEPPELIN** Grp Posed Next To Airplane
93981 **LED ZEPPELIN** Robert & Jimmy Live Photo
39142 **LED ZEPPELIN** Stairway To Heaven
101424 **MACHINE HEAD** Group Live On Stage Photo
103691 **MEGADETH** United Abominations
89457 **METALLICA** Kill 'Em All
84529 **METALLICA** St. Anger Group Live Collage
68176 **METALLICA** St. Anger Individual Live Photos
92837 **MISFITS** Classic Fiend Skull
106214 **M. C. ROMANCE** Group By Wall W/Trees
65481 **M. C. ROMANCE** Black Parade Group Photo
85959 **NICKELBACK** All The Right Reasons Group
93978 **NIRVANA** Kurt W/Guitar Smoking Cigarette
101843 **NIRVANA** Smiley Face Logo
85598 **PANTERA** Rattlesnake W/CFH Skull & Flag
85732 **PARAMORE** Group Standing On Beach
35750 **PINK FLOYD** Naked Ladies With Lp Covers
106258 **PINK FLOYD** Wish You Were Here
68086 **RISE AGAINST** Live Photo Of Tim Jumping
73848 **ROB ZOMBIE** Hellbilly Deluxe
91214 **RUSH** Classic Group Live On Stage Photo
92474 **SLAYER** Boxed Group Members Live Photos
96471 **SLIPKNOT** Group Masked Faces In Grid
120843 **SLIPKNOT** Individual Member Boxed Photos
109062 **SUBLIME** Old English Logo With Louie Dog
101185 **SUICIDE SILENCE** Group With Orange Logo
45974 **SYSTEM OF A DOWN** Thumbprint Soldier
115053 **THIN LIZZY** Jailbreak Individual Grp Photos
73850 **WHITE ZOMBIE** Blue Monster Face Logo
79600 **WHITE ZOMBIE** Say You Love Satan Zombie

Full Color Poster Flags $16

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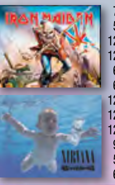

74793 **A. AMARTH** Triple Gold Skulls
59346 **ANTHRAX** Persistence Time
122281 **A. SEVENFOLD** Bat Over Fire Art
122279 **A. SEVENFOLD** Hand W/Rose
65734 **B. L. SOCIETY** Skull/Guns Cross
67451 **C. OF BODOM** ReaperW/Scythes
122313 **DEFTONES** Diamond Eyes
122288 **DISTURBED** Asylum
122276 **F. F. D. PUNCH** Army Hat Skull
95893 **GUNS N ROSES** Appetite
51374 **IRON MAIDEN** The Trooper
69314 **L. OF GOD** Divine Scripture Art
12277 **L. ZEPPELIN** Stairway Heaven
61611 **MEGADETH** War Eagle
19846 **METALLICA** Justice For All
21817 **METALLICA** Kill Em All
98802 **MISFITS** Die Die My Darling Art
42104 **MOTORHEAD** Classic Warpig
122315 **NIRVANA** Nevermind
55513 **OPETH** Ghost Reveries
122318 **PANTERA** Flaming Skull & Leafs
12309 **SLAYER** Eagle In The Abyss
61623 **SLIPKNOT** Duality Pentagram
118773 **S. OF DOWN** Thumbprint Soldier

Baseball Caps $24.95

Super High Quality Hats With Intricate Embroidery

101536 **(HED)PE** Skull Logo With Skulls Under Brim
96127 **ALICE IN CHAINS** White Classic Logo
117066 **ARCH ENEMY** Pentagram Symbol/Logo
106289 **A. SEVENFOLD** Allover Multiple A7X Logos
67348 **B. D. MURDER** Silhouette Of Pearson W/Knife
33160 **BLACK LABEL SOCIETY** BLS Logo
121622 **B. VEIL BRIDES** Embroidered Star Cluster
85889 **B. FOR VALENTINE** Allover Bloody Pistols
97306 **CLUTCH** White Logo
118893 **DEADMAU5** Mau5head
118831 **DEVIL DRIVER** Logo
85892 **DISTURBED** Mean Smiley Face W/Red Eyes
112148 **F. F. DEATH PUNCH** Way Of Fist Lp Skull
103671 **GODSMACK** Flaming Pentagram
115341 **HOLLY. UNDEAD** White Stacked Logo Wrap
52872 **IRON MAIDEN** Killers Art With Red Logo
100725 **IRON MAIDEN** Somewhere In Time W/Logo
94710 **JOHNNY CASH** Flames & Stars Logo Patch
90610 **METALLICA** Ninja Star Logo Within Sprocket
93900 **METALLICA** Black M
89583 **MISFITS** Skulls Ribcages & Skeleton Hands
106435 **MORBID ANGEL** Embroidered Logo
83519 **NINE INCH NAILS** Red NIN Logo
110142 **NIRVANA** Black On Black Smiley Face
106163 **PANTERA** Distressed Confederate Flag
89585 **PINK FLOYD** Distressed Dark Side Of Moon
117979 **R. H. CHILI PEPPERS** Round Asterisk Logo
115592 **ROB ZOMBIE** Zombie Logo
106168 **R. STONES** Red Tongue W/Exile On Main St.
114540 **SEPULTURA** Tribal S
100726 **SLAYER** Black On Black Eagle In The Abyss
106159 **SLIPKNOT** Masked Group Faces/Pentagram
106167 **SOCIAL DISTORTION** Logo/Dancing Skelli
92502 **STONE SOUR** Winged Skull Logo/SS Logo
107531 **SUBLIME** Gothic English Logo W/Louie Dog
89588 **TOOL** Logo
64328 **TOOL** Logo Metal Badge/10,000 Days Logo

Guitar Picks $2

Your Favorite Band Logos On Standard Plastic Guitar Picks

91642 **AC/DC** Back In Black
85977 **AC/DC** Classic Logo
78807 **BEATLES** Yellow Submarine
65767 **B. L. SOCIETY** Sonic Brewtality
84398 **CHILDREN OF BODOM** Logo
65779 **GUNS N ROSES** Stacked Logo
73437 **JIMI HENDRIX** Logo
73409 **L. SKYNYRD** Winged Skull Logo
73456 **MISFITS** Classic Fiend Skull
77589 **PRIMUS** Logo
73436 **RUSH** Logo
65777 **SEX PISTOLS** Pink & Yellow Logo
65778 **SLAYER** Red Logo
97440 **SLAYER** White Logo
65775 **SLIPKNOT** Red & Black Logo
85979 **S. DISTORTION** Dancing Skelli
70150 **TOOL** 10,000 Days Lp Logo
65768 **TRIVIUM** Tribal Logo

Woven Patches $4.95

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112698 **A. AMARTH** Viking Ship Seal Logo
42603 **DANZIG** White Skull Logo
54681 **D. THRONE** Norwegian Metal Logo
92644 **DEATH** Logo
98967 **DOWN** Crown Of Thorns Face Photo
82147 **EXODUS** Bonded By Blood
106237 **IRON MAIDEN** Killers Eddie Face Photo
45396 **J. PRIEST** Screaming For Vengeance
45401 **KILLSWITCH ENGAGE** Skull Nails Logo
45340 **KREATOR** Pleasure To Kill
45389 **MOTORHEAD** Winged Chained Warpig
83352 **NINE INCH NAILS** Blue NIN Logo
84084 **PANTERA** Fucking Hostile Group Photo
83431 **P. FLOYD** The Wall Crossed Hammers
11873 **R. AGAINST THE MACHINE** Text Logo
26611 **SEPULTURA** Beneath The Remains
91808 **SLAYER** Swords Pentagram Logo
99018 **TOOL** Eye Logo
102859 **VENOM** Goat Head Within Pentagram

Ashtrays & Coffee Mugs

Glass Ashtrays & Ceramic Coffee Mugs

ASHTRAYS $9.95

84390 **AC/DC** Back In Black
67076 **KISS** 4 Makeup Group Faces Logo
84402 **L. SKYNYRD** U.S. Flag & Confederate Flag
84391 **MISFITS** Classic White Skull
94827 **PINK FLOYD** Dark Side Of The Moon
79738 **RUSH** Fly By Night
73433 **SLAYER** Swords Pentagram Logo
70088 **SUBLIME** Sun Logo With Ocean Waves
84420 **WHO** Mod Target Logo

COFFEE MUGS $19.75

114212 **A. SEVENFOLD** Death Bat Skull
121580 **B. MY VALENTINE** BFMV Skull
94853 **DEATH** Scream Bloody Gore
107592 **GUNS N ROSES** Appetite For Dest.
105113 **IRON MAIDEN** Number Of The Beast
105114 **IRON MAIDEN** Back In Time
117478 **JUDAS PRIEST** British Steel
118048 **METALLICA** Hetfield Scary Guy
51568 **MISFITS** Classic White Skull/Logo
51571 **MOTLEY CRUE** Shout At The Devil
121577 **PANTERA** Official Live: 101 Proof
51570 **PINK FLOYD** Dark Side Of The Moon
62571 **RAMONES** Presidential Seal Logo
118049 **R. H. CHILI PEPPERS** Asterisk Logo
66172 **RUSH** 2112
107597 **SLIPKNOT** Group Member Masks

Embroidered Patches $4.95

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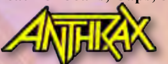

38213 **AC/DC** Die Cut Classic Red Logo
65584 **ALICE COOPER** Die Cut Bloody Logo
59181 **ANTHRAX** Die Cut Yellow Logo
59188 **ANTHRAX** Im The Man Not Man Logo
64535 **A. SEVENFOLD** Death Bat Winged Skull
64539 **B. L. SOCIETY** SDMF Skull & Iron Cross
64530 **B. L. SOCIETY** Sonic Brew
115701 **BLACK VEIL BRIDES** BVB Badge Logo
42858 **CANNIBAL CORPSE** Bloody Logo
56598 **CHILDREN OF BODOM** COBHC Red Logo
77286 **CONVERGE** Jane Doe Face
105239 **D.R.I.** Thrash Zone Road Sign
20365 **FOO FIGHTERS** FF Logo In Circle
24367 **GODSMACK** Sun Logo
67721 **GUNS N ROSES** Appetite For Destruction
117581 **JUDAS PRIEST** Logo
11961 **KISS** Army Logo
64429 **LED ZEPPELIN** Logo
51050 **LED ZEPPELIN** Swan Song
44018 **MEGADETH** Peace Sells...
56191 **MEGADETH** Silver Logo
11982 **MISFITS** White Skull
91812 **MOTLEY CRUE** Chrome Logo
98337 **MOTORHEAD** Ace Of Spades Logo
98338 **MOTORHEAD** Die Cut Logo
70136 **NINE INCH NAILS** NIN Logo
22588 **NIRVANA** Logo
37998 **O. OSBOURNE** Cartoon Giving Finger
91817 **PANTERA** Chrome Logo
51392 **PANTERA** CFH Metal Skull Logo
64431 **PINK FLOYD** Crossed Hammers
114819 **R. H. CHILI PEPPERS** Asterisk Logo
65722 **ROLLING STONES** Red Classic Tongue
49904 **RUSH** Self Titled Lp Logo
55780 **SKID ROW** Die Cut Logo
73441 **SLAYER** Eagle In The Abyss
120118 **SLAYER** Soldier W/Dead Baby On Cross
64532 **SLIPKNOT** Red Logo Within Pentagram
64548 **SLIPKNOT** Triple S Logo In Pentagram
37331 **SOCIAL DISTORTION** Skelli Logo
10343 **SUBLIME** California License Plate
35714 **S. OF A DOWN** Caricatures On Elephant
36257 **TESTAMENT** Logo
33128 **TOOL** Lateralus Round Logo

Keychains & Back Patches

Metal Keychains & 12"x 15" Silk-Screened Patches

KEYCHAINS $11

90323 **AMON AMARTH** Thor Hammer
104792 **A. SEVENFOLD** Winged Death Bat Skull
111976 **B. ME HORIZON** BMTH Dagger & Key
108238 **DEATH** Logo
121895 **DOWN** Crown Of Thorns Face Photo
112891 **F. F. DEATH PUNCH** Knucklehead Logo
115443 **IRON MAIDEN** Eddie From Killers Lp
77593 **MEGADETH** Logo
120117 **MISFITS** Logo
101957 **MOTORHEAD** Ace Of Spades Spade
39604 **OZZY OSBOURNE** Logo
66999 **ROLLING STONES** Classic Tongue
107945 **SLAYER** Silver Iron Cross Sword Logo
78269 **TYPE O NEGATIVE** Hammergear Logo
82797 **ZZ TOP** Logo

BACK PATCHES $9

57399 **AC/DC** Highway To Hell
112695 **AMON AMARTH** Skulls With Swords
35946 **BURZUM** Self Titled Lp
75064 **C. OF BODOM** Guitar & Sickles Logo
44769 **D. THRONE** Norwegian Black Metal
119059 **DEATH** Scream Bloody Gore
82150 **DISSECTION** Anti-cosmic Trident
54669 **ENSIFERUM** Viking Head & Sword
108159 **IMMORTAL** Snowy Mountains
110897 **IRON MAIDEN** Killers
113071 **IRON MAIDEN** The Number Of Beast
45297 **JUDAS PRIEST** Screaming Vengeance
112869 **JUDAS PRIEST** British Steel W/Hand
48439 **KREATOR** Enemy Of God
44775 **MISFITS** Classic White Skull
86120 **MISFITS** Skeleton Ribcage Logo
45296 **MOTORHEAD** Bastards
45294 **MOTORHEAD** Classic England Warpig
92642 **OVERKILL** Ironbound
91793 **SLAYER** Eagle In The Abyss
91791 **SLAYER** Hell Awaits
12238 **VENOM** Black Metal

Peel & Rub Stickers $4

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59192 **ANTHRAX** Classic Logo
115685 **ASKING ALEXANDRIA** Stacked Logo
64625 **AVENGED SEVENFOLD** Stacked Logo
43986 **BLACK DAHLIA MURDER** Logo
64603 **BLACK LABEL SOCIETY** BLS Logo
115743 **B. VEIL BRIDES** Star Cluster & Logo
36269 **CANNIBAL CORPSE** Bloody Logo
64616 **CRADLE OF FILTH** Logo
56950 **DISTURBED** Logo W/Mean Smiley Face
40722 **GODSMACK** Sun Logo
41624 **KISS** Army Logo
78192 **KORN** Oval Logo
49806 **L. SKYNYRD** Support Southern Rock
32156 **MISFITS** Classic Fiend Skull
39582 **MOTLEY CRUE** Theatre Of Pain Logo
98313 **MOTORHEAD** Logo
70134 **NINE INCH NAILS** NIN Black Logo
39733 **NIRVANA** Logo
36595 **O. OSBOURNE** Caricature Giving Finger
49835 **PANTERA** Clawed Logo
13674 **PANTERA** Logo
56012 **R. ZOMBIE** Zombie 666 Stacked Logo
39820 **ROLLING STONES** Classic Tongue
52489 **RUSH** Starman
64567 **SLAYER** Logo
103157 **SLAYER** Scratched Logo
61460 **SLIPKNOT** Tribal S Logo
64627 **SLIPKNOT** S Logo Within Pentagram
32138 **S. DISTORTION** Dancing Skelli Logo
73416 **SUBLIME** Gothic Old English Logo
55881 **SYSTEM OF A DOWN** Crackle Logo
13834 **TOOL** Logo

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114197
114199
121389
126081
105138
111978
111979
108787

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73757 **AMON AMARTH** Logo & Runes Symbol
92500 **A. SEVENFOLD** Pirate Death Bat Skull
76915 **BURZUM** Logo & Runes Symbol
84182 **C. OF BODOM** Hatecrew Scythes
105225 **DISTURBED** Mean Smiley Face Logos
86134 **MISFITS** Logo & Classic Fiend Skull
111978 **R. H. C. PEPPERS** Round Asterisk Logos
91797 **SLAYER** Red Logos
90582 **SLIPKNOT** Logo/S Logos In Pentagrams

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126081 **A DAY TO REMEMBER** Snake Pit Logo
90164 **ALICE IN CHAINS** Black & White Sun
96644 **A. AMARTH** Skull Art/Thor Sitting Throne
103775 **A. SEVENFOLD** Nightmare Lp W/Logo
38811 **B. L. SOCIETY** BLS Logo/Brewtality
69189 **BLACK SABBATH** Flying Demon Logo
70345 **DANZIG** Classic White Skull
85188 **DEATH** Red Bloody Logo/Scream Bloody
118828 **DEVIL DRIVER** Cross Symbol Logo
116605 **DISTURBED** Screaming Smiley Face Guy
102739 **F. F. D. PUNCH** Iron Cross #5 Skull Logo
121389 **GHOST** Opus Eponymous Circle
108787 **I. MAIDEN** Final Frontier Eddie Face
121662 **MASTODON** Logo/The Hunter
108539 **MESHUGGAH** Logo/Catch Thirtythree
121230 **METALLICA** ...And Justice For All
89680 **METALLICA** Ride The Lightning
81848 **MEGADETH** Peace Sells...
121693 **MOTLEY CRUE** Dr. Feelgood

MORE HOODED SWEATSHIRTS

93121 **MOTORHEAD** England Warpig Logo
85612 **MUSHROOMHEAD** Masked Faces
47773 **NIRVANA** Smiley Face Logo
116272 **PANTERA** Far Beyond Driven
102501 **PANTERA** Pure Against Grain Spade
89695 **R. H. C. PEPPERS** Round Asterisk
86642 **SLAYER** Lightning Eagle In Abyss
115698 **SLAYER** Swords Pentagram Logo
103248 **SLIPKNOT** Triple S Between Masks
36500 **TOOL** Nerve Endings Logo
108011 **VAN HALEN** 5150 Logo/5150 Guitar

BACKPACKS/MESSENGER BAGS

Note Individual Prices

78588 **A DAY TO REMEMBER** Messenger Bag Eagle Logo **$35**
114197 **AVENGED SEVENFOLD** Backpack Triple White Death Bat Winged Skulls **$45**
112149 **F. F. DEATH PUNCH** Messenger Bag Allover Ninja Standing With Logo **$45**
111985 **METALLICA** Messenger Bag Seek & Destroy Winged Hetfield Guy **$45**
89594 **MISFITS** Backpack White Classic Fiend Skull Collage **$45**
105138 **NIRVANA** Messenger Bag Black & White Multiple Smiley Faces **$35**
121600 **PANTERA** Messenger Bag Official Live: 101 Proof **$59**
114198 **PANTERA** Backpack Triple Skulls W/Confederate Flag **$45**
114199 **SLIPKNOT** Backpack Allover All Hope Is Gone Group Masks **$45**

Sweatbands $6.50

Embroidered Stretchy Terrycloth Wristbands.

54661 **AC/DC** Red & White Classic Logo
59335 **AMON AMARTH** Logo In Flames
93888 **BLACK LABEL SOCIETY** BLS Logo
83470 **BLINK 182** Smiley Face
76917 **BURZUM** Logo
83468 **CHILD. OF BODOM** Hatecrew Logo
73104 **DARK THRONE** Fuck Off And Die
119068 **DEATH** Gold Logo
114841 **DISTURBED** Stacked Logo Splatter
103675 **GODSMACK** Sun Logo
113180 **IRON MAIDEN** Red Logo
45263 **MACHINE HEAD** Diamond Logo
46812 **MISFITS** Classic White Skull
83466 **MORBID ANGEL** Logo
96583 **MOTORHEAD** Warpig
83467 **NINE INCH NAILS** NIN Logo
46673 **NIRVANA** Smiley Face Logo
50137 **PINK FLOYD** Dark Side Of The Moon
93872 **RAMONES** Presidential Seal Logo
91804 **SLAYER** Red Scratched Logo
38667 **TOOL** Laterlus Logo

Knit Beanies $18.50

Awesome! Embroidered Art Work On The Hottest Fashions!

90860 **ALICE IN CHAINS** White Classic Logo
112712 **AMON AMARTH** Viking Ship Seal Logo
89734 **A. SEVENFOLD** Allover Death Bats
48578 **B. L. SOCIETY** BLS Logo/Doom Crew
90828 **B. F. MY VALENTINE** Slime Green Logo
93878 **C. OF BODOM** COBHC Logo W/Reaper
118804 **DEADMAU5** Mau5head Face & Mouse Ears
85187 **DEATH** Logo
118829 **DEVIL DRIVER** Logo
104332 **DOORS** Logo
121893 **DOWN** Crown Of Thorns Face
90861 **DREAM THEATER** Gold Logo
78818 **IN FLAMES** Stacked Sense Of Purpose Logo
90862 **JUDAS PRIEST** Classic Logo
104779 **LED ZEPPELIN** Allover Exploding Blimp
83459 **MACHINE HEAD** MH Lions Crest Logo
93899 **METALLICA** Logo/Coffin W/Lightning Bolts
64260 **MOTORHEAD** Classic England Warpig Logo
105292 **NIRVANA** Allover Multiple Smiley Faces
106162 **PANTERA** Logo/Allover Vulgar Display Text
110143 **PINK FLOYD** Logo/Dark Side Of Moon Prism
101523 **R. AGAINST THE MACHINE** Red Fist Logo
107501 **RUSH** Red Logo & White Man In Star
108199 **SLAYER** Red Logo/Eagle In The Abyss
90866 **SLAYER** Red & White Logo
91562 **SLIPKNOT** Allover Bones Art/Triple S Logo
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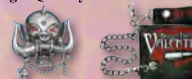

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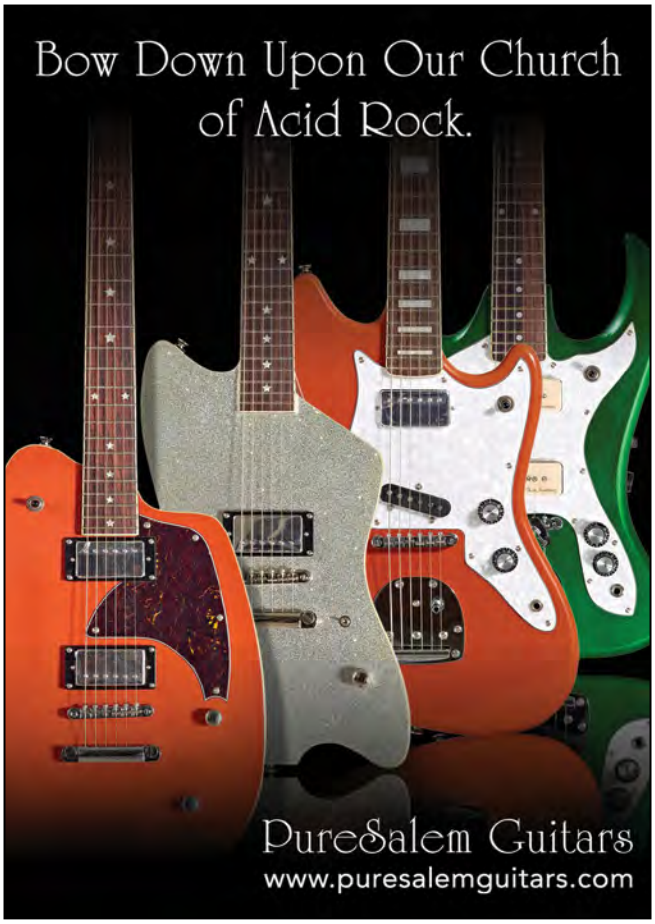
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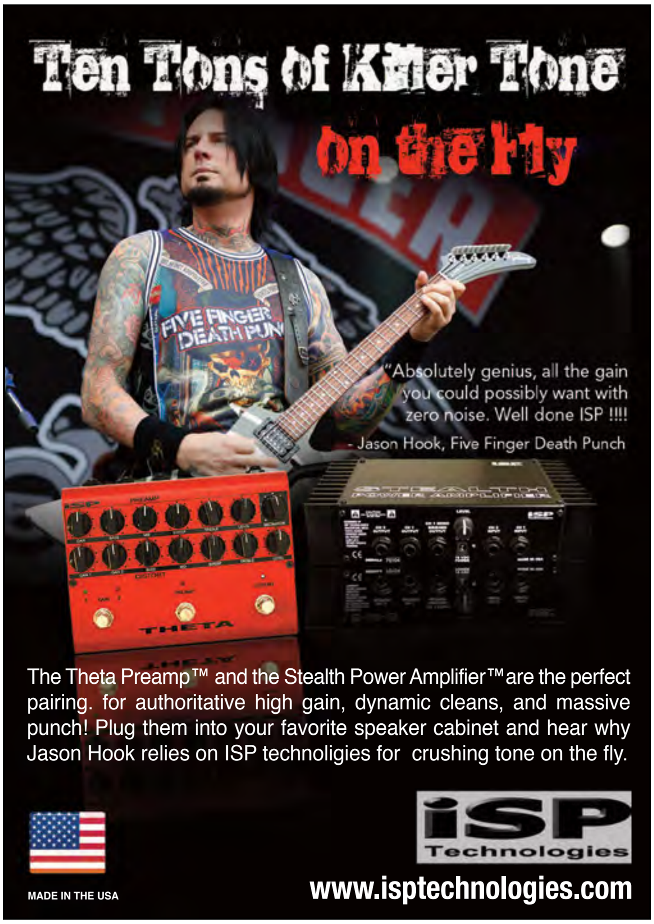

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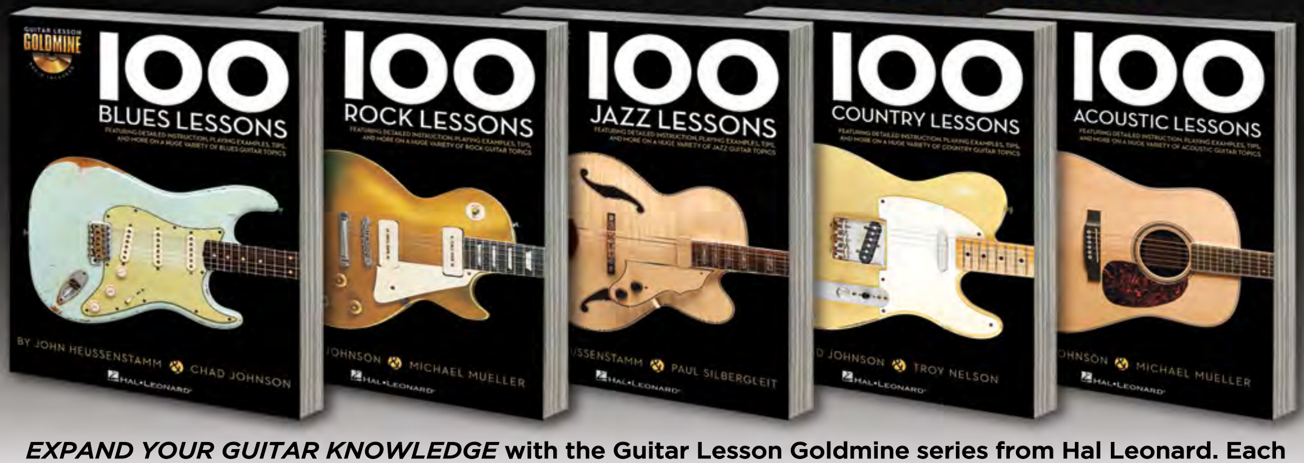

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THE WHO

continued from page 44

Or perhaps, as Daltrey has stated, Jimmy *is* the music. This more universal approach to *Quadrophenia* works as well on video as it did on concert stages, and maybe even better. Most rock fans already know *Quadrophenia*'s story line, and the live presentation contains enough period iconography to satisfy purist Who fanatics. Townshend has frequently said that the real subject of his work is the post–World War II trauma of the baby-boom generation, so there it all is, on the screen. And the great beauty of the concert film's montage elements is that they no longer have to be in the background on video. They move into the foreground, seeming almost three-dimensional at times. There are moments when it feels like the work's roiling ocean of teenage angst is about to burst from the screen and engulf the viewer.

"I got the director involved," Daltrey recounts, "and I said, 'If it's gonna be another concert footage DVD, let's not make one. This is a very particular show. And if you're gonna do like a Glastonbury or Coachella kind of TV production of it, I don't wanna have that done to this piece of work.' Because it's different. And to show that whole story, it's gotta be about what we are, or what's left of what we are. And what's left of what we are is Pete and me playing music. So the performance is between the two of us. And of course Keith and John become involved via film."

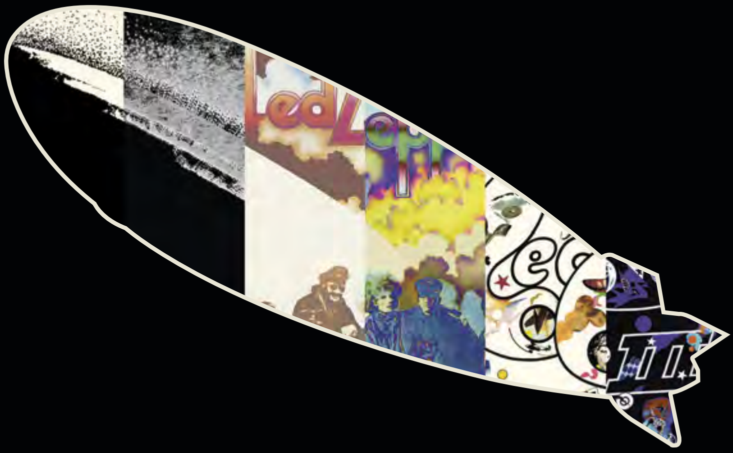
But Daltrey's new treatment for the 2012–'13 tour made *Quadrophenia* more demanding than ever to perform, particularly for men in their late sixties. "Without narration, it's an unforgiving and unrelenting performance," Townshend says. "There is little space to breathe; none to rest and tune up a guitar."

Fortunately, Townshend has plenty of spare guitars. For the Quadrophenia and More Tour, he relied mainly on several Fender Eric Clapton Signature Stratocasters retrofitted with a Fishman piezo-pickup system for simulated acoustic guitar tones, although he also used a Gibson J-200 acoustic and a few other guitars. The Clapton Strats and Fender Vibro-King amps have been the mainstay of his live setup for some years now. Interestingly, a lot of the heavier lead parts from *Quadrophenia* are performed by Simon Townshend on a nice variety of vintage Gibson and Gretsch guitars. Perhaps this is owing to Pete's hearing-loss issues—he reportedly suffers from partial deafness and tinnitus—and need to work at lower stage volumes. But Pete does squeeze off some superb lead passages of his own, and it's a delight to hear the Townshend brothers play the harmonized lead parts in "The Rock." With a big lineup featuring Pino Palladino on bass, Scott Devours on drums (Zak Starkey played alternate dates) plus dual keyboards, horns and backing vocals, *Quadrophenia: Live in London* compellingly recreates the multitracked grandeur of the original studio recording.

Whatever one's point of entry—guitar craft, songcraft, Mod culture or just a passion for great rock and roll—*Quadrophenia* remains an immensely satisfying work some four decades down the road from the album's initial 1973 release.

"I think the adolescent drama and confusion doesn't change," Daltrey says. "For every generation, it's exactly the same. History might change around them, and the times might change around them. But what's going on on the inside is exactly the same."

On the subject of *Quadrophenia*'s enduring appeal, Townshend says, "I'm grateful, but also a little sad that it seems some people still have such troubled teenage years. The album is often cited as helping people survive the tricky times when we fall out of sync with our parents and peers and those in authority. This is something we mostly all grow out of. In *Quadrophenia*, there is no moment when Jimmy finds some hero he adores and says, 'You wrote music that saved my life.' But that happens to me all the time. It's a good feeling. I made a great record that produces a kind of built-in youth counseling service for no extra charge." **GW**



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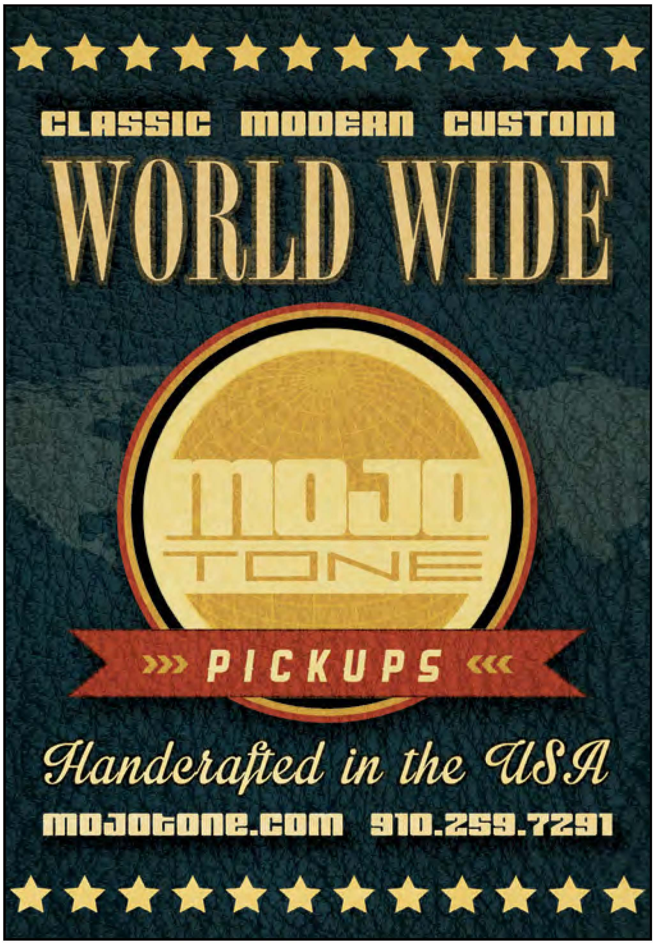

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RIDE THE LIGHTNING

continued from page 56

cult things to record are not necessarily the most technically demanding or challenging. I remember taking a ridiculous amount of time to record the three-note arpeggios that I play throughout the piece, because we wanted the intonation to be just right. During the recording, I remember I couldn't hit those notes as hard as I usually did, because they would go sharp. So I took a lot of time hitting them softly, so they would chime perfectly. For something that sounds like it would take 15 minutes, it took about three or four hours. You never know how long something will take to record. The simplest things might take forever and the hardest you might nail in two takes.

That track was also controversial because of its lyrics, which dealt with suicide. Were you surprised when parental groups started accusing Metallica of promoting self-harm?
We weren't expecting any of it. When they called us out for that, I was thinking, Why are these people even wasting their time? First of all, it's just music. Second of all, it's entertainment. Third of all…really? [*laughs*]

The instrumental "The Call of Ktulu" features a pretty epic guitar solo. How daunting was that to put together?
That was another track that had a rough skeleton of the main riff and the progression that modulates up. I remember first hearing it and thinking, This is a fucking amazing track! We kept working it, and it just got bigger, longer… and more pretentious. [*laughs*] But when you're in your twenties, you don't really have too much perspective to know when something's pretentious. When it came to do the guitar solo, I was like, Fucking hell. This is a three-minute guitar solo! I knew I had to fill it up with melodic stuff and I couldn't just rip throughout the whole thing or it would sound one-dimensional. I knew I needed to put some dynamics and melody in there to keep people's attention.

Did you have to do a lot of prep work and chart things out before?
Actually, that guitar solo was the one that I was the *least* prepared to record. I only had half the solo, and we did a lot of it in the studio. And for some reason I decided to double the solo. It wasn't good enough to play it all once; I had to play the exact same thing twice! The reason why I draw attention to the fact that I doubled the solo is because there's this one note that I bend and it's not quite there. But maybe it gives it an interesting Ktulu-ish effect!

It took you guys nearly 30 years to perform "Escape" live. Why the wait?
Yeah, we played it for the first time at Orion Fest [*in 2012*]. At the time we thought we'd write a song that was a little more accessible and melodic and less metal and grinding. It was also in the key of A, which is pretty rare for us. "Escape" was also the last thing written in the studio. I didn't have anything for it, so that guitar solo was one of the most difficult to record. The song was pretty much an attempt to write something that would get radio's attention. But it never really happened for us. They ignored that song…along with everything else!

***Ride the Lightning* was released on Megaforce in July 1984. But soon after, Metallica were signed by Elektra, which rereleased the album later that year. Did getting picked up by a major label drastically change your lifestyle?**
Well, it felt good knowing that we finally got on a major, because that's what we wanted to be on the whole time. But none of the majors were interested at first. The amazing thing is that it all happened in one night. We were playing Roseland Ballroom in New York City after we had recorded *Ride the Lightning*. That night, we got signed to Elektra, Q-Prime [*management*] and ATI, which was a booking agency back in the day. All three of those things happened that one night, and we didn't even play that well! We went onstage and played, but we weren't vibing like we usually did, and we were a little sloppy. So we came offstage and we were a little bummed out, saying, "Fucking hell, they're not going to sign us. Are they even still here?" [*laughs*] Then Elektra came backstage and said, "Great fucking show, you guys were amazing!" [*laughs*] And Q-Prime said, "We are definitely working with you guys. Congratulations!" And we're all looking at each other, like, Really?

After it all sunk in, we were really excited. Being signed to Elektra meant that our record would make it to a lot of places that wouldn't be possible with an independent label. We knew we'd be able to tour a little better, like in a real tour bus and with better promotion. And, most importantly, we knew we'd be better off financially, so we could make a better-sounding record, which of course ended up being *Master of Puppets*. GW

Hammett onstage at the 2012 Orion Music + More festival

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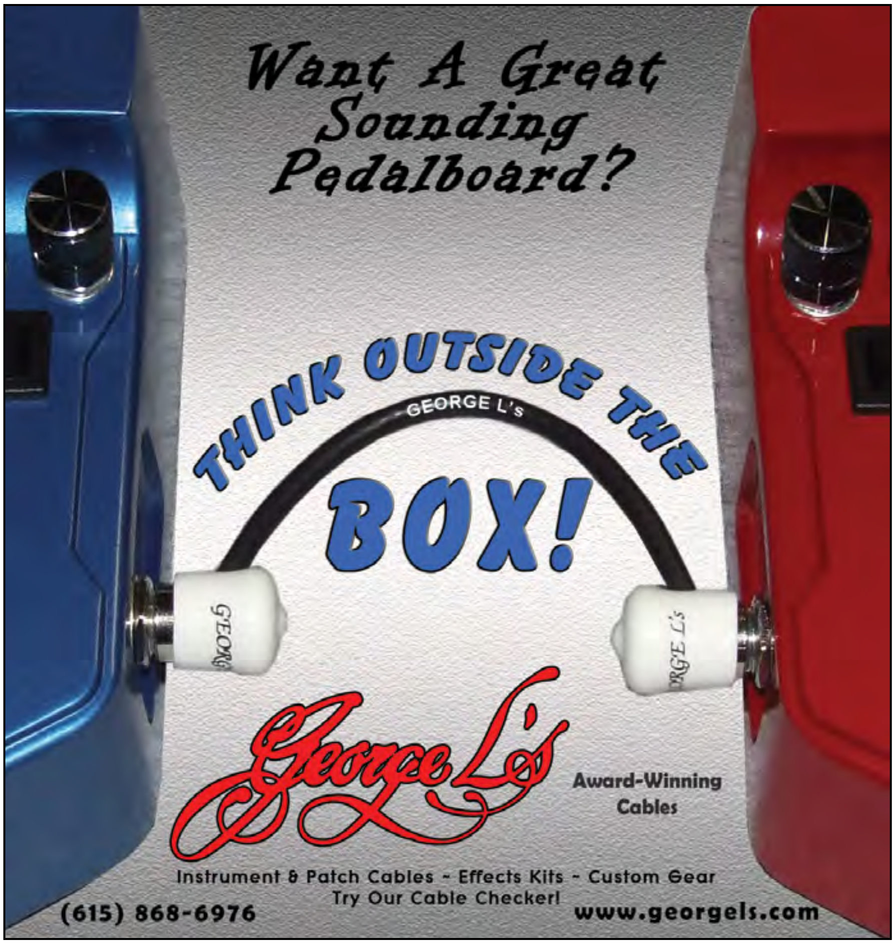
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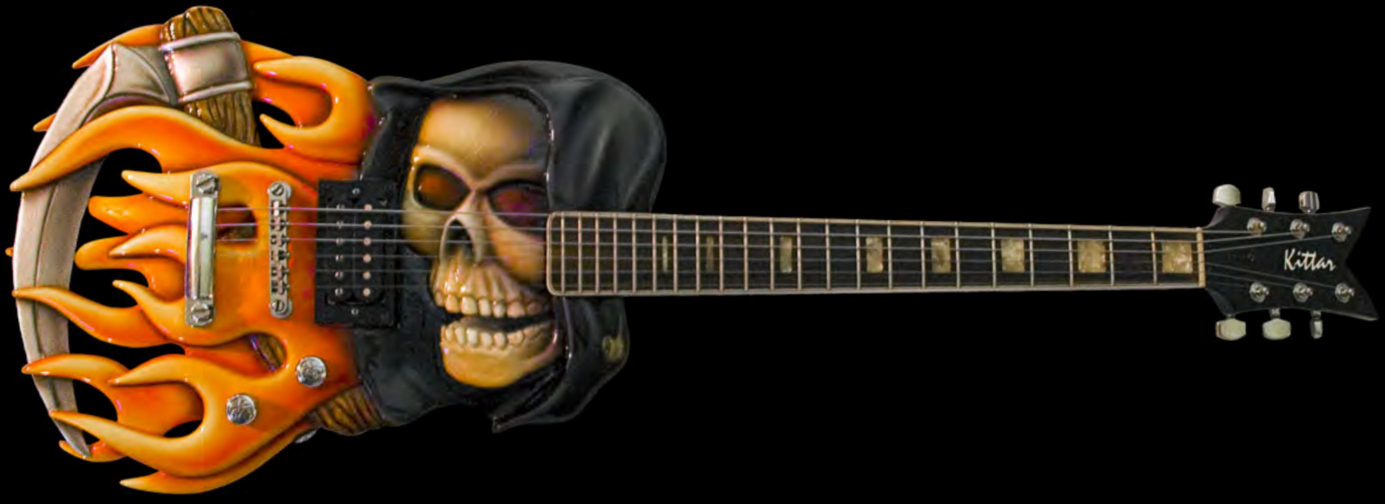

DON'T FEAR THE REAPER

The Kittar Reaper guitar

WE'VE WRITTEN ABOUT a lot of carved guitars on this page, but Kit Pearson's Reaper stands out from the pack for the unique way it combines tattoo and airbrushed van art and brings them into the three-dimensional realm. His depiction of a hooded reaper skull surrounded by hot rod–style flames—all finished in glorious airbrushed living color—resonates deeply with those of us who love things like winged flying-eyeball tattoos and buxom Bettie Page devil-girl van graphics.

"The Reaper guitar was commissioned," says Pearson, who has run Kittar, a custom guitar company based in Calgary, Alberta, since 1986. "It started during a random jam session, followed by beers and some doodling on a scrap of paper. Somebody took the picture and showed it to a friend, who tracked me down to see if it could be built."

Pearson says that it took him about 80 total hours to carve the body from a blank block of African mahogany. "The most challenging aspect was designing something that is both comfortable to play and can fit into a standard commercial guitar case," he explains. "More wood was removed from the tail end than the head, so the body was a little unbalanced. It took many trial-and-error tests to find the right location for the strap buttons. Due to the confined control cavity, I had to get creative with the wiring. We played around with different sizes of capacitors on the volume circuit so I could replace the tone pot with a five-way rotary switch."

While the Reaper is quite wacky and wonderful in a lowbrow-art kind of way, Pearson says it's not the weirdest guitar he's built. That distinction goes to the first that he carved, back in 1997. "It was called the Stripper," he says. "I knew that it would ride a fine line of acceptance, but the client talked me into doing it. It depicted a stripper grabbing the neck like a pole, legs up behind her head like the horns of a double-cutaway, and her bottom creating the familiar round tail end. Some felt the line was crossed with the location of the input jack. I'll let you use your imagination there."

—Chris Gill

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